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KNITTERS MAGAZINE W1

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WINTER 2002

K69

# Knitter's

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## SHORT TAKES

Short row saavy

## REVIVE THE CLASSICS

Hats & scarves  
with attitude

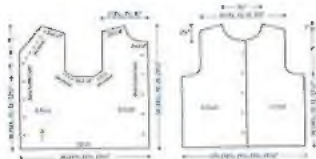
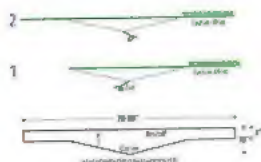
## STAR ATTRACTIONS

Luxurious coats,  
jackets & more

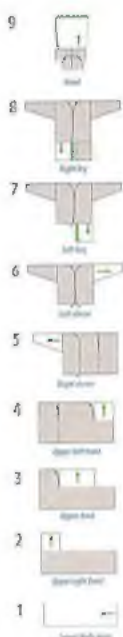
# It's a wrap!



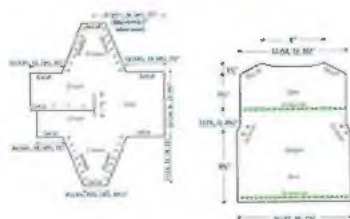




## wardrobe-building style



## the skills you need



## 25 go-for-it projects



## friendly advice & guidance


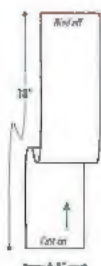
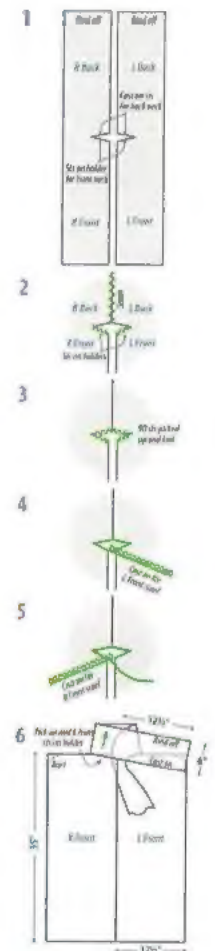
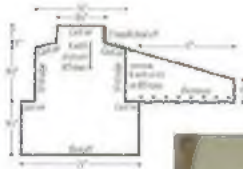
that's not just for beginners...



## the knitting experience Sally Melville



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## Knitter's Magazine

WINTER 2002

Number 69

VOLUME 19 / NUMBER 4



COVER

### It's a wrap!

A simple rectangular scarf can become a favorite accessory when you add pockets and decorative weaving. Designed by Lily M. Chin in Samo and Flannell from Skacel. See page 70 photo by Alexis Xenakis

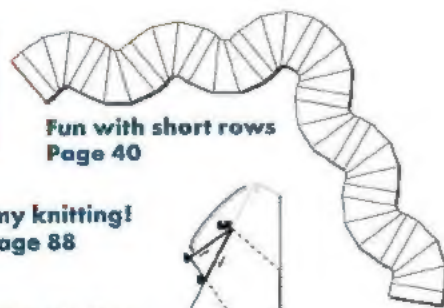
## Knitter of the year 2002



Shubha Bhat was named Knitter of the Year at Stitches East. See page 30.

See pages  
38, 40

it's  
easy  
...go  
for it!



Fun with short rows  
Page 40



Knots in my knitting!  
Oh my! Page 88



Triangle hat:  
It's like origami! Page 72

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# Knitter's

## FROM THE EDITOR FROM THE EDITOR FROM THE EDITOR



I love fashion! Over the years, knit garments have appeared in the fashion collections offering everything from simple classic designs to inspired feats of needle play. Certainly, commercial knitting machine and fashion-house knit designers push the limits to create interesting fabrics for "show" value. Seeing them in a magazine spread, I am inspired and often wonder, "Can I make that?" Wearable or not, attractive or not—I try to break a design down into simple knit and purl combinations, and adapt it into a stylish rendition for myself, a magazine project, or someone I love.

Remember that sweaters are composed of stitches. And to make a stitch all one does is wrap yarn around a needle and pull it through an existing loop. Pull it from back to front

to make a knit stitch, from front to back for a purl. Wrap the yarn around the needle between stitches and create a yarn over or eyelet, and you are on your way to making lace. See our Knitter's School on page 91 for the basics of knitting from beginning to end.

It really is that easy! Of course, understanding instructions and getting your hands to follow the directions takes practice. But as you continue to knit, you become more skilled, you gain confidence and a deeper understanding of the process.

Knitting time may seem elusive during the busy months of winter. Holiday preparations and fewer daylight hours bite into our busy schedules. What better time to celebrate the simplicity and serenity of garter stitch? This issue includes projects in garter stitch with little extras—techniques, tips, and interesting yarns that make them special. Easy and portable, they'll fit into your schedule and your budget, whether you give them as gifts or add them to your wardrobe. Knitters of all skill levels will enjoy these fun, quick projects.

For those who desire more of a challenge, we offer sensational sweaters and chill-chasing coats and other wraps. These designs can define your style and enhance your wardrobe with great colors and fibers.

Whatever you knit, make something from this issue that will separate you from the non-knitters. It need not be an outrageous effort; it just might be made as is or with a small change that makes it your own. Create something different, special, and breathtaking. Place your "signature" on it—in simple knits and purls.



Rick & friends gather after the Stitches East Banquet.

*Rick*

—Rick Mondragon, Editor

P.S. I was just thinking... If knits and purls were dots and dashes, my name in Morse code would be K,p,k k2 p,k,p,k p,k,p. Which just happens to be ribbing with 1 stitch out of place...go figure!

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**Our mailbag is always full of interesting tidbits: letters, pictures, ideas, and suggestions for making things better for our readers. Keep the letters coming!**



## WHERE IN THE WORLD LETTERS WHE



This past summer, my husband and I accompanied our friends, Linda and Dan, to Alaska. We had a fabulous trip! We chartered a 55-foot boat and traveled the inner passage for 5 days. We saw bears, whales, and many icebergs. When we reached Dawes Glacier on the Endicott Arm of Stephen's Passage, I knew it was the ideal spot to have my picture taken with my *Knitter's* and an ideal time to wear my recently finished (on the boat) scarf. The captain teased me so much that I had to warn him that he would be very surprised to get a copy of the magazine with my picture in it!

**Arlene Kaplan**  
**Gillette, NJ**



My husband, Norm, and my then-four-year-old granddaughter, Kate, pose in front of the Rice Eccles Olympic Stadium during the 2002 Winter Games. Kate is wearing the Sweater Hat, which I enjoyed knitting for her after reading the Winter 2000 *Knitter's*.

**Gisela Chambers**  
**Sandy, UT**





I took *Knitter's Magazine* with me on a cruise/high Arctic tour. This picture was taken at Tuktoyaktuk, Northwest Territory, Canada. The sign indicates that it is at latitude 69° 27' and an elevation of 5 meters. The sign is written in English and Inuit.

**Ann Peterson**  
Edmonton,  
Alberta, Canada



In May, 2002, my husband and I visited British Columbia, including the Butchart Gardens near Victoria. I am wearing Lily Chin's triangle scarf and holding the issue that contains the pattern. I knit the scarf on the plane from Minnesota and it came in handy as a kerchief on some blustery days along the Pacific coast.

**Bonnie Swierzbis**  
St Paul, MN

## IN THE WORLD WHERE IN THE WORLD



In April and May of this year I had the wonderful opportunity to visit my daughter in Germany. The highlight of my visit was a mother-daughter trip to Norway, where we spent time seeing the beautiful city of Oslo. I took along my *Knitter's* 61, an issue I loved and wanted to look at again.

I am photographed in front of the National Theatre in Oslo and inside a glorious shop called Heiman Husflid, which carries beautiful Norwegian yarns, fabrics, sweaters, shoes, and accessories to create authentic Norwegian costumes.

After sightseeing and walking for hours, I spent time relaxing in our hotel room, re-reading my *Knitter's* Winter 2000 issue.

**Alice Hoyle**  
Wetaskiwin,  
Alberta, Canada



When my mother, Grace Gross, took a "grand tour" of China a few years ago, I asked her to take along a copy of *Knitter's* for this column. At the time, the cover featured a tribute to Elizabeth Zimmermann. Mom decided she wanted something a bit more colorful and chose the Spring 1999 issue. So here she is, sitting on the Great Wall as it winds its way up the hills in the background.

**Diane Gross**  
Sylmar, CA

(continues on page 8)

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## LETTERS WHERE IN THE WORLD LETTERS W

(continued from page 7)



Here is a goodie from India. My husband and I were in Bombay in January, 2002. One day we had to get to several different areas in a short period of time, so we hired a cab for the entire day. Here I am in a suburb named Santa Cruz (believe it or not) with our driver, Mr. Singh, and his cab. That is a Bombay bus in the background. It was a little too warm to wear a sweater but I did work on a pair of socks while there—no one on the flight to or from India noticed the double-pointed bamboo needles, through high alert and bag searches.

**Vida Christian-Battu**  
Freeport, NY



Our family spent last June in the small country of Armenia. I, of course, took my knitting and my summer 2002 *Knitter's*. I went to the only knit shop in Armenia and almost cried—the ladies were knitting very intricate patterns, and making dresses, vests, and other garments, but the yarns they were using were of poor quality.

The friends we visited are sending me their great coffee and I am sending them better quality yarns in return. We are so lucky.

**Flo Clawson**  
Anchorage, AK



Last year, along with some other folks, I took a little trip to Tok, Alaska. The weather was fine for me to wear my original, self-designed vest, made of the Noro yarn featured on the cover of the *Knitter's* I took along.

**Ruth Thome**  
Elizabethtown, PA



During a mother-daughter trip to Europe, I had this picture taken with my *Knitter's* by a canal in the medieval town of Brugge, Belgium, named the Cultural Capital of Europe 2002.

**Maggie Rahn**  
Greenville, CA

We love to get mail! Send yours to:  
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PO Box 1525, Sioux Falls, SD 57101  
Letters may be edited due to space constraints.  
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## CORRECTIONS

**K68, p. 46** "Convertible Collar Jacket" Yarn color should be blue not taupe.

**K68, p. 68** "Seafoam Squares" Yarn amounts for color A should be: 3 (3, 3, 4), instead of 2 (3, 3, 3).

**K68, p. 88** "Gimme 5 Vest" Bind off neck stitches after joining shoulders.

**K67, p. 50** "Stars and Hearts Afghan" The finished measurements should be 48½" x 53".

**Correction Supplements for issues 1-68** visit *Knitter's* main page; for *XXR* Books, the Books main page; both at

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C1



C2



C3



C4



C5



C6



C7



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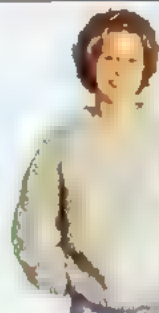
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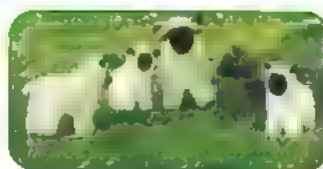
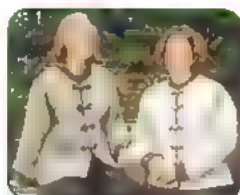
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MN St. Cloud Bonnie's Spinning Wheel 320-253-2426  
MN St. Paul Three Kittens Yarn Shoppe 651-457-4969  
MN Walker The Pine Needle 218-547-2553  
MN White Bear Lake A Sheepy Yarn Shop  
800-480-5462/651-426-5463  
MO Kansas City The Studio Knitting & Needlepoint 816-531-4466  
MO St. Charles Artistic Needles 636-946-0046  
MT Bozeman The Yarn Shop 406-585-8335  
MT Missoula Joseph's Coat 406-549-1419



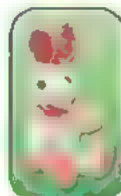
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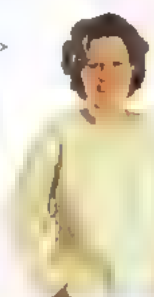
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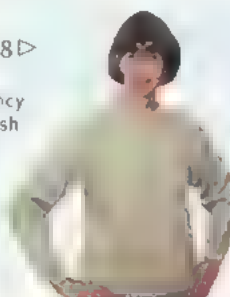
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NH Centre Harbor Patternworks, Inc. 603-253-8148/800-438-5464  
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NH Henniker The Fiber Studio 603-428-7830  
NJ Hoboken Hoboken Handknits 800-362-0811  
NJ Morristown Accents On Knits 973 829 9944  
NJ Pitman Karen's Needlecrafts 856-589-4427  
NJ Princeton Glenmarie Woolworks 609-921 3022  
NY Sparta Yarn Loft 973-383-6667  
NV Reno Deluxe Yarns Etc. 775 322-1244  
NY Garden City Garden City Stitches  
888-776-2340 516-739-5648  
NY Ithaca Knitting Machines, Etc. 607-277-1164  
NY New York City/Soho Purl 212-420-8796  
NY Oswego Northwind Yarns & Weaving 315-349-9276  
NY Peconic North Fork Stitches 631 765-6730  
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800-438-5464  
NY Rochester The Vill age Yarn Shop 716-454-6064  
NY Saranac Lake Lanesome Landing 518-891-4555  
NY Syracuse Knitting Connection 315-437 7313  
NC Black Mountain Naked Sheep 828-669-0600  
NC Huntersville Knit One Stitch Too 704-655-9558  
NC Southport Angelwing Needleworks 910-454-9163  
NC Winston-Salem Knit One - Smock Two 336-765-9099  
OH Cincinnati (Guilford, IN) The Weaver's Loft  
800-449-615 812 576-3904  
OH Salem Knit Wit Knits 330-337-KNIT  
OH Vermilion Love To Knit Yarn Shop 440-967-4071  
OH Woodmere The Knitting Room 800-204-4106/216-464-8450  
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TX El Paso Santa's Custom Sewing, Inc. 915-581-6586  
TX San Antonio Yarn Barn of San Antonio 210-826-3679  
VA Middleburg Hunt Country Yarns 540-687 5129  
VA Vienna Uniquities 888-465-KNIT/703-242-0520  
VA Virginia Beach The Knitting Corner, Inc. 757-420-7547  
WA Anacortes Ana-Cross-Stitch 877 358-KNIT/360-299-9010  
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WA Colville EZ Knit Fabrics 800-246-2644/509-684-2644  
WA Ellensburg Yellow House Knitting & Spinning 509-935-1050  
WA Kennewick Sheeps Clothing 877-422-YARN/509-734-2484  
WA Kent Pastimes Yarns & Sitting Room 253-520-9276  
WA Leavenworth Sander Stitches 509-548-5454  
WA Olympia Canvas Works 360-352-4481  
WA Paulton Wild & Woolly 800-743-2100/360-779-3222  
WA Redmond Ritzy Things 877 72YARNS/425-883-2442  
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WA Sequim Banana Belt Yarns 360-683-5852  
WA Spokane Sew EZ Too 800-246-2644, 509-325-6644  
WA Tacoma Fibers Etc. 253-572-1859/253-531-3257  
WI Columbus Susan's Fiber Shop 888-603-4237/920-623-4237  
WI Madison Coyote Yarns 608-236-0170  
WI Onalaska Vee's Fiber Studio 608-783 3081  
WI Stevens Point Martha's Yarn Emporium 715 342 1911  
WI Sun Prairie Prairie Junction 608 837-8909  
WI Verona The Sow's Ear 608-848 2755  
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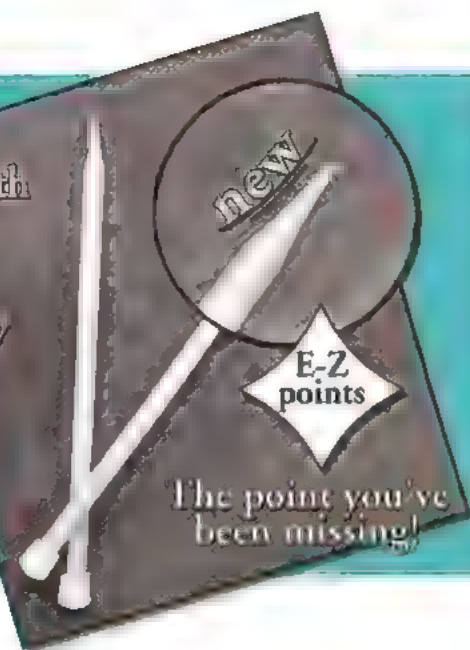




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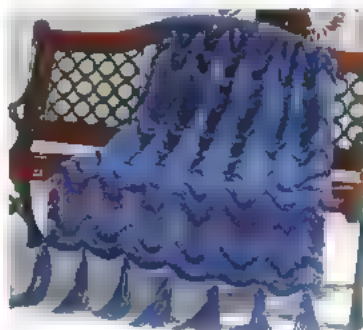
To find a store near you visit our website at:  
[www.fibertrends.com](http://www.fibertrends.com)

e-mail: [ftknits@aol.com](mailto:ftknits@aol.com)

## KNITTER'S TO KNITTERS

Knitting is hot! Take a look at these great new products to enhance your knitting life.

### Throws



Sumptuous, handpainted, and affordable? S.R. Kertzer's new throw kits combine the best of New Zealand fibers with European artistry at an affordable price. The dramatic, easy Feather and Fan pattern showcases a breathtaking variety of handpainted kid mohair and textured wools, rich boucles, and exotic ribbons. In three colorways to suit every decor: Spring, Summer, and Fall. Available at the finest yarn shops or call 1-800-263-2354 for the store nearest you.

### Mates for life?



From Skacel, Addi's new Sockenfix 'sock keeper' is designed to keep your socks together through the washer and dryer. This clever device uses a turbo circular needle that can be run through the socks and then locked into a plastic case to keep them together. The fine-gauge needle will not harm your socks while it keeps them from the "lost-sock heaven" we all know and dread! Contact Skacel at 253-854-2710 for a retailer near you.



Wood Forms produces high-quality buttons and beads in zebrawood, rosewood, and bubinga. Available in three round and three toggle sizes, these laquered buttons are perfect for today's thick, bulky sweaters. For information, call 603-428-7830 or write to [sales@fiberstudio.com](mailto:sales@fiberstudio.com)



### OH BABY!

Sweet, soft, and cuddly, Patons Bumblebee is a wonderful premium-quality ringspun cotton available in a rainbow of pastels, ombres, and brights. Pure, comfortable cotton is perfect for baby garments. In the ever-popular DK weight, Bumblebee is a sensible choice for knitting and crocheting for those you love. The Patons team has created two baby pattern books to accompany the yarn. Grandmothers, moms-to-be, and even uncles will be charmed by the adorable knits they can make for the next generation. Available at shops near you or visit [www.patonsyarns.com](http://www.patonsyarns.com)



LESS KNITTERS TO KNITTERS KNITTERS TO KNITTERS KNITTERS TO KNITTERS

## KnitOut 2002



Over 20,000 people attended the *KnitOut* on October 6 at New York City's Union Square. Authors, designers, teachers, yarn company representatives, and editors from knitting publications joined the crowds of enthusiastic knitters to celebrate knitting and crochet. Organized by the Craft Yarn Council and many generous volunteers,

this was the biggest and most publicized *KnitOut* yet. It featured a fashion show, show and tell, and even a doggie fashion show. One of the highlights was the finals for the Fastest Knitter and Crocheter. Author and designer Lily M. Chin beat her British rival, Susan Broscoe, for the crochet title. Knitter Grace Judson was edged out by Wendy



Moorby from the U.K. while competing on "Good Morning America."

*KnitOut* events were held in many U.S. cities throughout the months of September and October. Los Angeles boasted an attendance of over 12,000. Boston hosted noted needlework designer Kaffe Fassett. Philadelphia and Washington, D.C. had great turn



outs, too. Knitting is hot, and the media made great efforts to cover it for us. Even the "Carol ne Rhea Show" featured a knitted afghan in progress during the month of October which was knitted for the show by New Yorkers, and was to be auctioned off for a Breast Cancer Awareness charity.

*(continues on page 14)*



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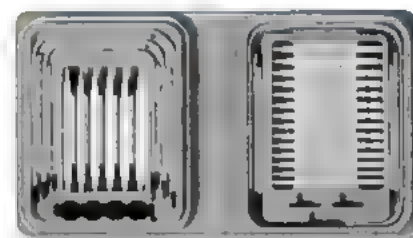
(continued from page 13)

### How big is knitting in your life?



These chic, hand-blown glass knitting needles are sure to answer that question for anyone who sees them. Display them with your favorite ball of yarn, and get ready for wonderful conversations to follow. Available in several sizes from *Knitting Diva* in clear, with 6 additional color options, you'll find a pair (or two) to suit your knitting needs. Visit [www.knittingdiva.com](http://www.knittingdiva.com), or write to PO Box 2159, Citrus Heights, CA 95611-2159.

### Did you know?



#### They're Baaack

In 1980, Linda Krag wanted to knit up the "interesting" handspun yarns she created as a beginning spinner. She bought a *Denise Needle Kit* for herself and one for her mother-in-law. Her mother-in-law's set was later given to Linda's daughter, Emily, who used it regularly until it disappeared during Emily's college years.

In January 2002, during winter break, Emily stepped on and broke the tip off her mother's size #8 needle from the kit. That sent Linda searching through old issues of *Knitter's* to find the ad for Denise Needles.

Linda found the ad and called Lorraine Linstead, who invented and manufactured the kits. She was relieved to learn that replacement parts were still available. As their conversation ended, Lorraine said, "If you know of anyone interested, the business is for sale." The rest is history.

Denise Needle Kits feature interchangeable needle tips in sizes 5 to 15 and various cable lengths to make over 300 needle combinations. For more information, or to order your set, contact Linda at [lindakrag@yahoo.com](mailto:lindakrag@yahoo.com) or 434-823 2345.



*Yarns and Threads* offers their *Fedora hat block* for professional-looking felted hats. Available in three sizes, these durable, stackable 9-mil hat blocks are made from recycled plastic. Knitters will be amazed at the beautiful finish these blocks can add to a project. Call 906 296 9568 or visit [www.yarnsandthreads.com](http://www.yarnsandthreads.com)



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BB's Knits, Santa Barbara  
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\* In Stitches, Santa Barbara  
805-962-9343 www.institchesyarns.com

\* Jennifer Knits, Los Angeles  
310-471-8766

\* Knitropolis, Long Beach  
562-856-4566

\* Knitting in La Jolla, La Jolla  
800-956-5648

\* Velona, Anaheim Hills  
800-972-1570 www.velona.com

\* Wild Fiber, Santa Monica  
800-382-7067 www.wildfiber.com

#### Colorado

\* Shuttles, Spindles & Skeins, Boulder  
800-283-4163 303-494-1071

#### Connecticut

\* Marji's Yarncrafts, Granby  
860-653-9700

Wool Connection, Avon  
800-933-9665 www.woolconnection.com

Yarn Barn, Woodbridge  
203-389-5117 www.theyarnbarn.com

Yarns Down Under, Deep River  
860-526-9986 www.yarnsdownunder.com

#### Florida

Sip & Knit, Winter Park  
407-622-5648

#### Idaho

Isabel's Needlepoint, Ketchum  
888-267-0114 www.isabelspocket.com

#### Illinois

Basket of Stitches, Palatine  
847-991-5515

Have Ewe Any Wool, Elmhurst  
630-941-9276 www.haveeweanywool.com

Jefferson Stitches, Naperville  
630-983-6310

Keweenaw Shepard, Lake Forest  
847-295-9524

#### Indiana

Sheep's Clothing Knitting, Valparaiso  
219-462-4300

Sheep Street Fibers, Morgantown  
812-597-5648

#### Iowa

Creative Corner, W. Des Moines  
800-277-8427 www.creative-corner.net

#### Maine

CitySide Yarn Co., Bangor  
800-330-3247

Willow's End, Boothbay Harbor  
800-242-9276 www.willowsend.com

#### Maryland

Cloverhill Yarn Shop, Baltimore  
410-788-7262

The Needlework Loft, Bethesda  
800-5NEEDLE www.needleworkloft.com

Yarn Garden, Annapolis  
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Yarns International, Bethesda  
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\* Colorful Stitches, Lenox  
800-413-6111 www.colorful-stitches.com

\* Creative Warehouse, Needham  
781-444-9341

\* Dee's Nimble Needles, Walpole  
508-668-8499

\* Franklin Mill Store, Franklin  
508-528-3301

\* In Stitches / Threaded Needle, Weston  
781-891-4402

\* Knit Wits, Brookfield  
877-877-5648 www.knitwits.com

\* Knitting Treasures, Plymouth  
508-747-2500

\* Needle Arts, Concord  
978-371-0424 www.needle-arts.com

\* Northampton Wools, Northampton  
413-586-4331

\* Snow Goose Yarns, Milton  
617-698-1190

\* Wild & Woolly, Lexington  
781-861-7717 e-mail: wwolly@aol.com

\* Woolcott & Company, Cambridge  
617-547-2837 e-mail: woolcottandco@aol.com

#### Michigan

\* Crafty Lady, Macomb  
800-455-9276 www.craftylady-mi.com

\* Dutch Oven Yarn Shop, Alanson  
231-548-2231 www.dutchoven.com

\* Elegant Ewe, Menominee  
877-298-7618 e-mail: maa@cybrzn.com

\* Ewe-nique Knits, Royal Oak  
248-584-3001

\* Knitting Room, Birmingham  
248-540-3623 www.knittingroom.com

\* The Wool & The Floss, Grosse Pointe  
313-882-9110

#### Minnesota

\* Three Kittens Yarn Shop, St. Paul  
800-489-4969

\* Zandy's, Burnsville  
952-890-3087 www.zandys.com

#### Missouri

\* Thread Peddler, Springfield  
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\* Weaving Dept / Myers House, Florissant  
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#### Montana

\* Joseph's Coat, Missoula  
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\* Kaye's Creative Knitting, Missoula  
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#### New Hampshire

\* Charlotte's Web, Exeter  
888-244-6460

\* The Elegant Ewe, Concord  
603-226-0666

\* Patterworks, Center Harbor  
800-438-5464 [www.patterworks.com](http://www.patterworks.com)

#### New Jersey

\* Handwovens of Pennington, Pennington  
609-730-9909 [www.handwovensofpennington.com](http://www.handwovensofpennington.com)

\* Handknits, Englewood  
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\* Knitting Gallery, Colts Neck  
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\* Downtown Yarns, New York  
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\* Elegant Needles, Skaneateles  
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\* Embraceable Ewe, Hamburg  
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\* Garden City Stitches, Garden City  
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\* Knitting Corner, Huntington  
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\* Knitting Place, Port Washington  
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\* The Lion & The Lamb, New York  
212-876-4303 [www.lionandlambshop.com](http://www.lionandlambshop.com)

\* Purl, New York  
212-420-8796 [www.purlsoho.com](http://www.purlsoho.com)

\* Woolgathering, New York  
212-734-4747

\* Yarn Company, New York  
212-787-7878 [www.theyarnco.com](http://www.theyarnco.com)

\* Yarn Connection, New York  
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\* Great Yarns, Raleigh  
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#### Ohio

\* Fine Points, Cleveland  
216-229-6644 [www.finepoints.com](http://www.finepoints.com)

\* Stitch, Piece 'n Purl, Cuyahoga Falls  
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\* Wolfe Fiber Arts, Columbus  
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#### Oregon

\* Fiber Nooks & Crannies, Corvallis  
877-668-1049 [www.fncyarn.com](http://www.fncyarn.com)

\* Molehill Farm, Lake Oswego  
503-697-9554

\* Northwest Wools, Portland  
503-244-5024

\* Websters, Ashland  
800-482-9801 [www.yarnatwebsters.com](http://www.yarnatwebsters.com)

\* Yarn Garden, Portland  
503-239-7950

#### Pennsylvania

\* Bonnie Knits, Monroeville  
412-856-7033 [www.bonnieknits.com](http://www.bonnieknits.com)

\* Ewe and I, Bryn Mawr  
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\* The Mannings, E. Berlin  
800-233-7166 [www.thc-mannings.com](http://www.thc-mannings.com)

\* Pittsburgh Knit & Bead, Pittsburgh  
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\* Rosie's Yarn Cellar, Philadelphia  
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\* Wool Gathering, Kennett Square  
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#### Rhode Island

\* A Stitch Above, Providence  
800-949-5648 [www.astitchaboveknitting.com](http://www.astitchaboveknitting.com)

\* And the Beadz Go On, Wickford  
401-268-3899

#### Tennessee

\* Angel Hair Yarn Co, Nashville  
615-269-8833 [www.angelhair yarn.com](http://www.angelhair yarn.com)

#### Vermont

\* Northern Nights, Norwich  
802-699-2000

\* Whippetree, Woodstock  
802-457-1325

# DESIGN SOURCE

#### Virginia

\* Aylin's Woolgatherer, Falls Church  
800-775-9665 [www.aylins-wool.com](http://www.aylins-wool.com)

\* Got Yarn, Richmond  
888-242-4474 [www.gotyarn.com](http://www.gotyarn.com)

\* Humi Country Yarns, Middleburg  
540-687-5129 [www.skeins.com](http://www.skeins.com)

\* Knitting Basket, Richmond  
804-282-2909

\* Springwater Fiber Workshop, Alexandria  
703-549-3634 [www.springwaterfiber.org](http://www.springwaterfiber.org)

#### Washington

\* Knot Just Yarn, Burlington  
888-477-5648 [www.knotjustyarn.com](http://www.knotjustyarn.com)

\* Churchmouse Yarns & Teas, Bainbridge Island  
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#### Wisconsin

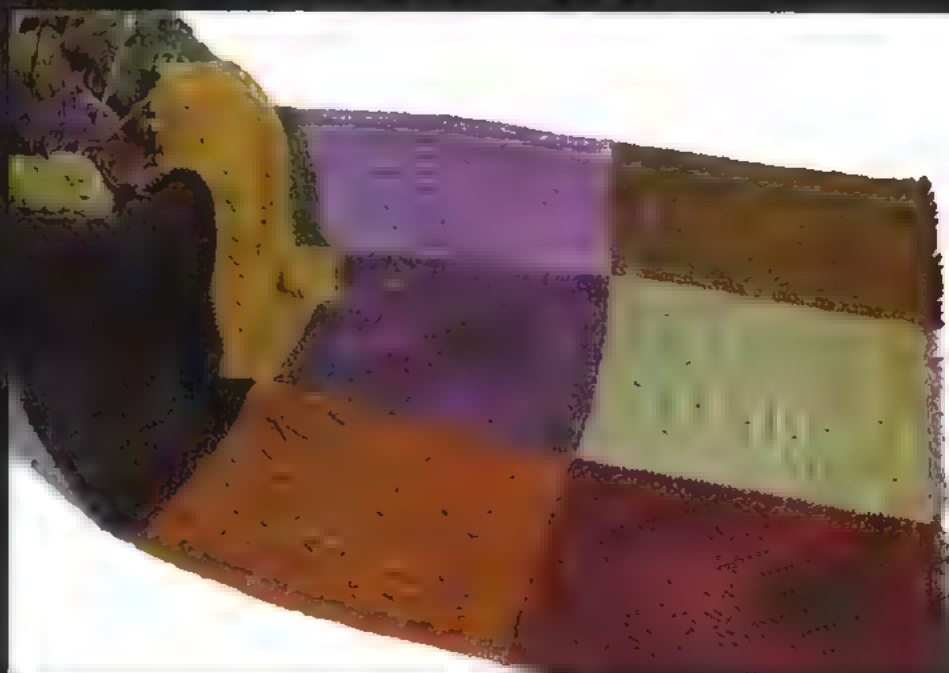
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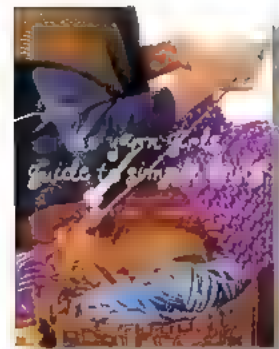
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## LINDA CYR REVIEWS

### Knitted Sweaters for Every Season

4 Techniques, 16 Sweaters and More,  
Nancie M. Wiseman, Martingale and  
Company, 2002, 127 pp., soft cover, \$29.95

The book's subtitle only hints at the amount of technical information Nancie Wiseman includes in her new book. Within the chapters on the four techniques, Slipped Stitches, Interlocking Squares and Diamonds, Diagonal Knitting, and Short Rows, there are numerous interesting sub-techniques that could fill another book. I was especially intrigued by the Interlocking Squares and Diamonds and Diagonal Knitting sections—Wiseman's interpretations are fresh and appealing.

Her sweater designs are likewise appealing, with modern styles that showcase interesting knitting techniques without being trendy. Wiseman's cotton tops, wool jackets, vests, and a couple of purses are all well designed with excellent shaping and finishing.

Wiseman did not skimp on her yarn choices. Their price might take the finished garment into the stratospheric range, but the success of these designs won't depend on the specific yarns she used, which is one mark of an accomplished designer. Detailed yarn information is provided to help the knitter make appropriate substitutions. Clear instructions and full schematics, as well as helpful color diagrams for the patchwork-type pieces, complete the presentation.

### The Knitting Experience

#### Book 1: The Knit Stitch

Sally Melville, XRX Books, 2002, 162 pp.,  
soft cover, \$19.95

"I want beginners to be able to knit great, easy stuff that they really want to wear," explains author Sally Melville. This book delivers the most thorough knitting instruction for beginners that I have seen, along with 24 great, easy projects for any knitter, skilled or not! The book offers a generous sprinkling of Melville's musings and thoughts. Her easy-going, generous, and approachable style brings the craft to life.

I personally believe that knitting is best learned person to person; yet this book, with its abundance of photographs, makes a great substitute. Each technique is shown like a film strip: 12 photographs illustrate the execution of the basic knit stitch alone. Techniques begin with casting on and creating the knit stitch, and progress through more advanced techniques such as three-needle bind-off and short rows. Melville offers the knitter choices in technique and explains each. She brings the knitter along so logically and gently with tips, encouragement, and advice that a beginner might not recognize that these are pretty fancy techniques.

The projects set this book apart from others. Designs are pared down to simple lines and elements so that even a beginner can create an elegant garment. They do not rely on pricey yarn for appeal. Melville believes that knitters should

always have an easy knitting project available. This book provides just that—easy, yet worthy of the effort.

Projects include scarves, hats, wraps, cardigans, and more for women, men, and children. The cover features an asymmetric jacket knit from cuff to cuff that is technically and visually interesting yet executed in basic garter stitch. The garments are photographed from many angles and are presented in different colorations and variations. The garments are mostly loose-fitting, sized from S to XXL.

I have taught several friends to knit recently who would find this book an inspiring resource. *The Knitting Experience* is full of projects that will develop lifelong knitters, mentoring the converts long after the trendies have moved on to something else. I look forward to seeing the following books in this series.

### The Yarn Girls' Guide to Simple Knits

Julie Carles and Jordana Jacobs,  
Clarkson Potter, 2002, 160 pp., hard-  
cover, \$30.00

This is instant-gratification knitting! OK, maybe not instant, but these are the kind of sweaters that a knitter can whip up in a weekend (well, maybe a knitter with no kids!). The designs are simple and easy, but specify yarns with higher price points.

This is both a knitting primer and a collection of patterns derived from the success of the authors' retail experiences in their New

York City landmark knitting store. The technique section covers the basics—casting on, knit, purl, increasing, decreasing, binding off—all you need for these designs. With the exception of a little ribbing here and there, they are all stockinette stitch with no body shaping, and have basic set-in armholes, and variations in neckline treatment. There are a few simple accessory patterns as well.

The instructions are written in an easy-to-understand, conversational style with notes and comments. Schematics are given, but no body or garment measurements. Watch out if you are not familiar with ease and how thickness of yarn affects fit.

The cost of these sweaters can easily run into the hundreds of dollars, thanks to the choice of yarns. But interesting yarns can compensate for simplicity in style. Big-needle knitting and uncomplicated detailing increase the chances that a project will be finished and worn. Yarn information is erratic—sometimes not even the manufacturer is given. There is no discussion on yarns; it is as if the authors expect you to call their yarn shop and purchase the yarn from them (they do list their Web site).

All in all, this book really is all it promises to be. The simple knits and their accessible style make gorgeous garments that are attainable for beginning knitters (who may still need some help), but a novice knitter can finish and wear one of these proudly all in one weekend.



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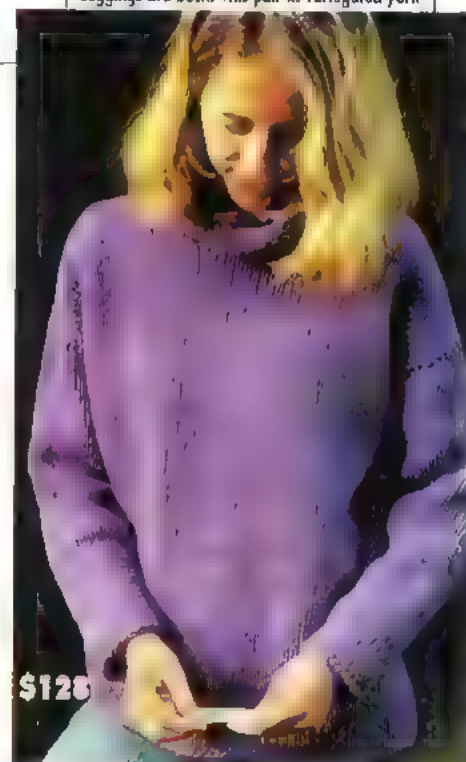
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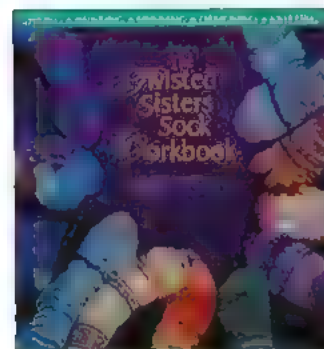
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## VIEWS LINDA CYR REVIEWS LINDA

### Hip to Knit

*18 Contemporary Projects for Today's Knitter*, Judith L. Swartz, Interweave Press, 2002, 95 pp., soft cover, \$18.95

This timely collection of easy knits is aimed squarely at young, new knitting converts. These easy, quick-to-knit projects are perfect for instant-gratification knitting.

The designs begin with a simple garter stitch scarf and increase in difficulty through cables and socks to sweaters. Styling, fit, and colors all indicate that these are designs for the under-25 crowd.

The very simple shaping of the garments translates to hits and misses. The scarves, bags, hats, and a sleeveless funnel-necked top are easy projects with great results. Some of the sweaters, most notably a rolled-neck pullover, have somewhat ill-fitting proportions such as too-short sleeves with narrow cuffs. Those results could discourage a beginner.

Color choices are a bit erratic, and can mask the beauty of a project; for example, the colors in the felted tote make it look 'home-made.' However, the striped socks are executed in a colorway reminiscent of a Kate Spade stripe pattern, lifting the appeal of this simple design.

Full schematics and several mini-lessons are sprinkled throughout this journey from beginner to intermediate knitting. Refreshingly, techniques such as knitting in the round, knitting shoulders together, and putting in a zipper are all described without the usual knitting abbreviations that beginners can find so cryptic.

### The Twisted Sisters Sock Workbook

Lynne Vogel, Interweave Press, 2002, 92 pp., soft cover, \$18.95

This refreshingly different book takes one highly popular project—socks—and covers every detail from beginning to end. Actually, I would be remiss to call this a knitting book; knitting doesn't even begin until halfway into the text. The first portion deals with dyeing, painting, and spinning the unique yarns used to knit the socks.

Although there is the odd painted skein and one pair of painted socks, almost all of the projects in the book start out as undyed roving. Indeed, if you were interested only in dyeing and painting yarn, this book covers it pretty thoroughly. Dye methods, using commercial dyes and powdered soft drink dyes, include over-dyeing, dip dyeing, and pouring. The basics of spinning with a drop spindle are also presented, along with informative pictures showing the many different effects that can be achieved with one roving.

The sock patterns assume at least an intermediate knitting skill level. Vogel starts with a basic sock pattern and offers several variations for heels and toes—including socks with individual toes. Measuring and fit are covered extensively. The finished models appear to fit well, and they look fabulous.

The book's cover shows that custom fit, eye catching, handmade socks in riotous colors are possible. Although I found some of the socks to be objects of desire, I wasn't convinced I'd want to make them from

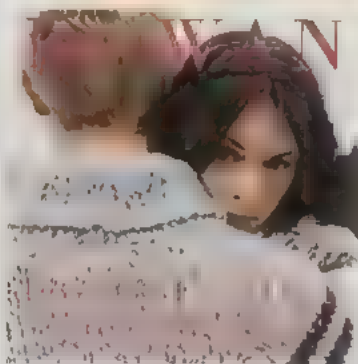
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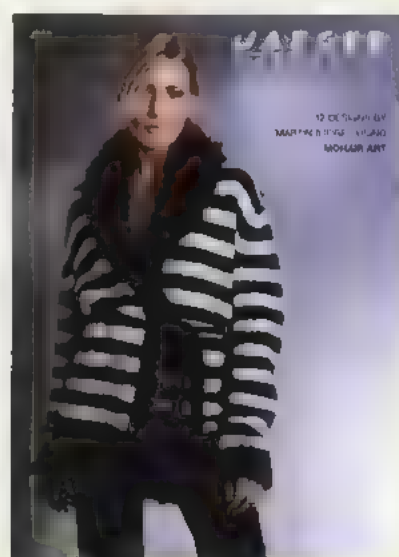
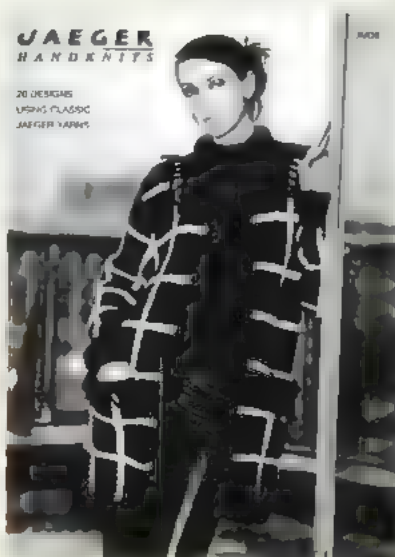
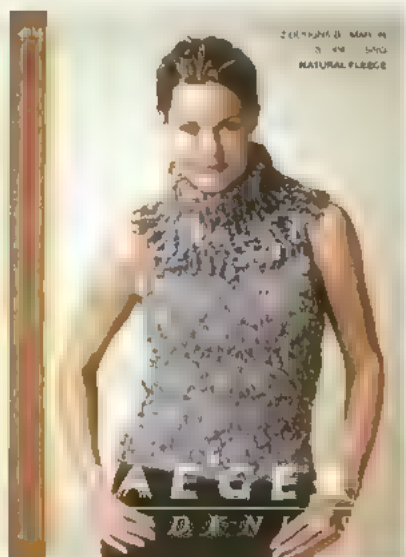
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## WINTER LINDA CYR REVIEWS LINDA

scratch, on my own. However, the combination of spinning, dyeing, and knitting would make a great group project for a guild. In my knitting group, there is plenty of dyeing and spinning experience, and the socks are a manageable project, small enough to be completed between meetings. What a fantastic opportunity to learn and share—and knit some fabulous socks as well.

### Too Cute

*Cotton Knits for Toddlers, Debby Ware, Martingale and Company, 2002, 112 pp., soft cover, \$27.95*

Mothers (and babies) have a wealth of charming and sophisticated knits available today. The 16 sweater and accessory designs in this book are colorful and kitschy-cute, and they feature uncommon motifs including chickens, argyles, and moose. Sweater shapes are simple; Ware puts the emphasis on color and motif. The shaping and finishing details are simple, too, but the model garments could use a little help—some of the necklines gape, and cardigan buttonbands pull up at the bottom. The brightly colored booties are very cute and would make great gifts.

Although the book is intended for intermediate knitters, there are no fancy cables or pattern stitches; the focus is on colorwork. Most garments are given in two sizes, with full schematics and color charts.

The limited sizing, offbeat appeal, and hefty price may prompt you to look before you buy this book.

### Cotton Knits for All Seasons

*25 Projects for Babies, Children & Adults, Debbie Bliss, Trafalgar Square Publishing, 2002, 128 pp., hardcover, \$24.95*

This prolific designer created these designs to illustrate the versatility of cotton. She certainly succeeds, thanks to her emphasis on simple, stylish knits.

Most of the designs are for babies and young children, and they all bear the Bliss hallmark: adorable and charming, with simple, perfect proportions. This group includes a mix of techniques and styles—a simple embroidered dress, a Scandinavian zipped jacket, a hearty pullover with a distinctive crossover collar, and a striped rugby shirt—to name a few.

The adult designs, four women's sweaters, are a welcome surprise. Styles are casual yet elegant without being trendy. Sizing is limited—these sweaters are not the kind you can hide under (read: short and fitted), but they might inspire you to go to exercise class and skip dessert.

Actually, I think the adult designs would be great for the younger knitters who have entered our realm—once they have decided to move on from the instant gratification/plain knitting with novelty yarn creations. The techniques include some pretty fancy cables, and as a bonus, Bliss offers a well-illustrated technique section that covers colorwork, cables, knitting with beads, and embroidery.

Unfortunately, no schematics are given. The more complex shaping and fit instructions for the adult garments would benefit from them. All projects use Debbie Bliss yarns, with no other yarn information offered. ☐





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# TT LINDA PRATT LINDA PR

In 1998, Faith Popcorn coined the term "cocooning" to describe the trend of consumers retreating back to their homes and other surroundings as a refuge from ever-stressful daily life. I do not know if Ms. Popcorn or her Brain Trust came up with the term "comfort zone," but I believe that a comfort zone is a place, like a cocoon, where one can feel secure and grow.

**I own a yarn store. I operate a comfort zone for knitters.**

In fewer than 1000 square feet, my able staff and I support knitting enthusiasts from our region. We teach, gently lecture, and try to cheerfully encourage our customers' endeavors. Often, we succeed, and occasionally we fail miserably.

In the 18-plus months I've owned this store, I have tried to make people feel welcome. Chances are I've missed a few, but I know I have done right by many others. I have learned patience along the way, and even when to choose my battles. I'd like to introduce you to some of the people who visit my knitting comfort zone.

Just this morning, 30 minutes before we opened, a woman waited outside the shop. We had a lot of cleaning to do to get the store ready for the

day, and she patiently talked on her cell phone, absorbing the fall Carolina sun. When we opened, she headed straight for the new yarn in our display window, Tagliatelli from Colinette. She hadn't knit in years, and was a better, but rusty, crocheter. Was there a crochet pattern for the yarn? (Now, we are great knitters, but mediocre crocheters. In my staff of eight, only one person claims equal capability.) We suggested a simple double-crochet stitch for her scarf. The yarn doesn't need much more for effect and it will look amazing in the deep blue shade she chose. As she left, we offered our help as needed, and I think she will be back, probably with a lovely scarf.

During the past 3 years, the same group of knitters has met fairly consistently for our Thursday morning class. There has not been a change in atten-

dance until recently. Kim had learned to knit as a child, and had taken one of our other classes to refresh her skills. She was half way through her first project and came in for help when the class decided that her knitting would benefit from their association. The students convinced the teacher to allow a seventh member for whom they found another chair. Now, all the other students are mentors, too! Kim's first sweater is now finished—just in time for fall—and she is working on her self-proclaimed "sweater for the rich and famous" with Wild Stuff from Prism. She will have a blast knitting a simple top from *Simply Beautiful Sweaters* by Tricoter.

While class was in session, Martha came in to show us the progress on her project. She is another client who has decided to return to knitting. Her

motivation is touching: her son and daughter-in-law, after years of trying to conceive, are now expecting Martha's first grandchild. Our grand mother-to be has chosen a beautiful ladybug sweater set, to be worked in fingering-weight wool. Two of my staff members worked with her to simplify the fairly complex pattern. Still, when Martha was handed those size 1 needles to knit a swatch, took an inward breath, mentally crossing my fingers and hoping that it would work. In three days, she worked two inches towards the ten required to reach the armholes. A week later, she was almost there! The baby is due at the end of December, and Martha is determined to present this sweater at the birth. I am sure she will.

Today after lunch, Jessica came in to ask for help with scarves. She spent

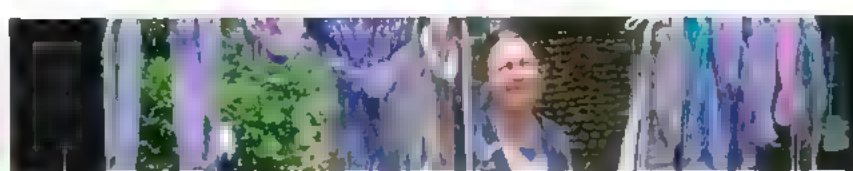
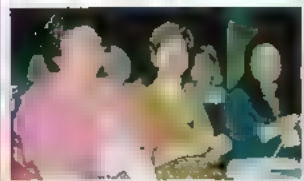
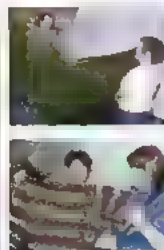
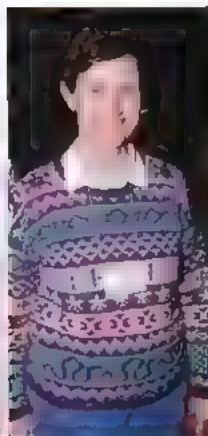
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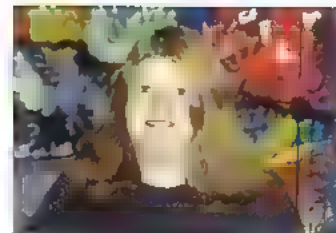
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# THE COMFORT ZONE THE COMFORT ZONE LINDA PRATT



an hour looking at patterns and yarns for what will be two gifts. Then we sat down and figured out how much yarn she would need, and on what size needles she should start experimenting. She chose some beautiful novelties to strand with solid cottons for stability. Her scarves will be lovely.

Lisa leads the way in finding new combinations for yarns from the store, and from her stash. And she works hard to finish them, too. Twice a week, she comes in with her friends and they rummage through the store, finding treasures in the oddest places. Lisa is about to finish an amazing garter-stitch shawl that features eyelash, mohairs, metalics, boucles, and fur-look yarns—all in a warm combination of natural and burgundy. I am impressed with the way that she made the two contrasting shades

work together for a gorgeous wrap. She is about to begin her first sweater. Hold on to your seats!

Joanne just left. She is a long-time customer who travels here from her home over an hour away. She has decided to make some of Shelly Boardman's Pink Lady Bags as Christmas gifts. One of her yarn choices was a combination of hand-dyed worsted wool and hand-dyed mohair from Wool In The Woods. I am glad to see this yarn sell. It is produced by two hard-working women who run a small business, and making it available gives me the feeling that I am part of something good.

Margaret was in this afternoon, too. She is now on her second sweater, a top-down child's pullover. Lured by the minimal finishing, Margaret is learning, through some trial and error, a new

technique and she is enjoying herself. She wanted our OK before picking up stitches for the neckline. Once compelled to pick up only the exact number of stitches, Margaret is loosening up, she has given herself permission to decrease a few times should she find a couple of extra stitches have been picked up. She promises to be back tomorrow to start the sleeves. I have a wonderful staff person who will help her and she will be on the cuffs by the end of the weekend!

Just before closing, Joanne came in. She learned to knit in our classes last spring, and has been a faithful knitter ever since. Everyone in her family has received a knitted gift and she has made several items for herself. Joanne took up knitting as an alternative to smoking. She claims that it is the only activity in her life that does

not have a smoking reference. When people tell you things like this, you get the feeling that you did the right thing by taking ownership of a yarn shop.

All shop owners try to be encouraging. I try to change the self-deprecating attitudes some of my clients have about their knitting skills. When my staff and I have turned that self-doubt into pride of accomplishment, we have helped a knitter to become happier and more confident, which in turn broadens the comfort zone. So next time you visit a yarn store, enjoy the feeling of the comfort zone!

*Although other people may enjoy the comfort of Linda's store, Linda's comfort zone is a hard-driving aerobics class with loud, current music. She is a certified aerobics instructor, but prefers to be a student. When necessary, Lord & Taylor and Nordstrom's comfort zones relieve her angst.*

## CampStitches East

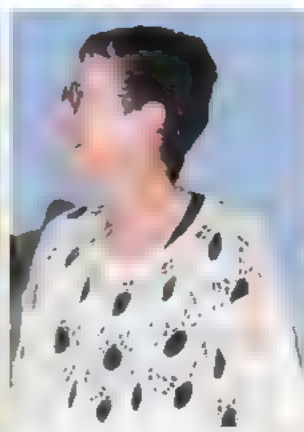
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# KLASS TWO SWEATERS FOR MY FATHER PERRI

*I finally understand...the ways that in family life, errors in pattern and shaping really can stretch miraculously into place...*



# KLASS PERRI

I was very young when I made the first one, probably in seventh or eighth grade. I had done a little knitting and a little crocheting—I had a scarf or two to my name. I used to work on them in the evenings while my father read aloud. And somehow there arose the idea that I would make my father a sweater.

Now, Papa was fairly conservative when it came to clothing. No one ever succeeded, not even my mother, in choosing a Father's Day tie for him that he was willing to wear, no matter how conservatively we chose. He liked beautiful things, but they were conservative, beautiful things—a Harris tweed jacket, a solid-color Shetland wool pullover bought on a trip to Scotland. He wore button-down shirts, with those careful, safe, striped or solid ties that he chose for himself. No eccentricity, no idiosyncrasy; he dressed like the professor he was. He was not, in short, a man you could easily imagine wearing a middle school kid's first attempt at a handmade sweater.

But my father had great faith. He believed that his children could do anything. When I played the viola, Papa came to recitals and imagined me going on to a career in music (it probably helped that he was himself completely tone-deaf, and therefore unable to hear how ill-suited I, his tone-deaf daughter, was to an instrument where ear matters so much). When I wrote stories, he imagined me going on to publication and success and literary immortality. And when he saw me sitting there working with wool, he thought I could make him a sweater, and a sweater he would be able to wear. And I agreed. I loved the feeling of knitting and crocheting, loved how it helped me sit still and listen, and if Papa wanted a sweater, I

was sure it was just a matter of choosing the yarn. And the yarn he chose, of course, was conservative: dark gray 100% wool.

You know how there are certain projects on which you look back wondering what possessed you? Where you can't understand how this could ever EVER have seemed like a good—or even plausible—idea, and you wonder why on earth you didn't see that before you put in all this work? Well, that is how I feel about my decision to make my father's cardigan sweater in single crochet. I tend to knit very tightly, and even back then, I was a tight knitter—and a tight crocheter—and I chose to use a small hook. The result was a fabric with real, you might say, body, to it. A material that stood up on its own and claimed its territory. I think it would probably have come in handy on an ill-fated Polar expedition—surely it would have kept out the arctic chill, and in a pinch, perhaps you could have stretched the sweater between two poles and hitched it directly to the sled dogs as a travois to carry a badly frostbitten comrade. As this dense gray matter took form under my fingers, I swelled with pride, and, in my enthusiasm, I made the sweater longer and longer. I had never really tried to follow a pattern before, never shaped sleeves or armholes, but I muddled along, and learned a certain amount on the first side that I was able to apply to the second—which was, consequently, a different shape. I did manage to get the sleeves of roughly equal length, but again, in my pride and enthusiasm, I made them very long indeed.

So there you have it. I had created a longer than waist length jacket that looked rather like it was made of stiff gray corrugated cardboard, and had high, tight armholes, one set differently from the other, and sleeves

long enough for an orangutan. It was, without question, a cardigan sweater, of a kind. Did I mention that I had also taught myself to make buttonholes, and that the front band of the sweater clearly reflected my progress in this direction; the second buttonhole was better than the first, and the seventh was really quite respectable.

Why didn't I rip out and redo? Well, I've never been very good about doing that; when it comes to the actual knitting, I am tight and compulsive, but I have this fatal tendency to believe that errors in pattern and shaping will all miraculously stretch into place—or at least into invisibility—when the whole project is put together.

I bought fancy silver buttons and sewed them on, and presented my father with his sweater. And God bless him, I do believe he wore it occasionally—I mean, not out of the house (there was no pressing Polar expedition) or where other people might see him, but he did wear it. And that was the first sweater I ever made for anyone—and the first and last crocheted garment I ever made.

Well, thirty or so years went by, and I did a lot of knitting. Learned to make sweaters that fit—or at least, to knit for children and aim a little large, and know that eventually the child's growth trajectory would intersect the sweater size. Got much better at little details like appropriate sleeve length, shoulder shaping, and even buttonholes (though I still often find that the last buttonhole on a sweater looks nicer than the first—and I still don't always rip out and redo when I should). A few years ago, I offered to knit my father another sweater, thinking, in part, of that early effort, and of the possibility of setting the balance right by making him something soft and properly shaped out of expensive, luxurious yarn.

Papa was enthusiastic, of course. Even when his children were grown up, he still believed we could do anything. One weekend when my parents came up to Cambridge, we went to the yarn store, and after tremendous deliberation, Papa found a pattern he liked, for an intricately patterned vest, a brocade-like pattern knit Far Isle style in subtle, muted colors. Could I knit that, he asked, in wonder at my talents. And I said of course, proud and confident in the face of his pride and his confidence—never mind that it was a much finer gauge than I usually knit, never mind that the pattern was singularly ill-suited for the kind of knitting-in-meetings that I usually do. We bought the pattern, wool, and needles, and I took them home, where they joined a procession of intended projects, a queue of good intentions and impulsive yarn purchases long enough to guide me through the next thirty years, if not longer. And really, I do pick up these projects—or some of them—and I complete one every now and then, though it's also true that at times I shamelessly bypass this patient waiting group of dear old friends to run off with a new enthusiasm, an exceptionally snazzy yarn or a wildly appealing pattern which has suddenly jumped the line.

But what I'm trying to say here is, I never made Papa that vest. I intended to make it some day I think—some day when there was a moment for careful patterned knitting. I had the wool carefully put away with notes on Papa's measurements, taken from an old brown button-down vest that he felt fit him perfectly. But I never unpacked the wool and the pattern and the measurements, never made a swatch, never cast on for that vest.

My father died, very suddenly and unexpectedly, in April of 2001. He was



healthy, as far as anybody knew, and enjoying his retirement, after forty years of college teaching—he was a cultural anthropologist who studied South Asia and religion and the Caribbean. He had recently published a book and was in the middle of writing two others. He developed a pain in his chest one day, while he and my mother were eating lunch, and then, just like that, he died.

I found myself making lists, sometimes, in the months after his death, of what I regretted most—specific things I had never said, or done, or asked, while my father was alive. I made myself balance those lists by itemizing the things I was particularly glad I had said or done—conversations I had had with my father, trips we'd taken, meals we'd eaten.

I thought about that vest that never made for Papa. To be honest, it wasn't one of my regrets—maybe I knew, even in the worst of my grief, that that vest was probably unrealistic—it wasn't really my kind of knitting. I would have been very unlikely to finish it, even if I had started it. Or maybe I suspected that even if I had started it and finished it, it would never have attained the right fit, the correct and conservative proportions that would have let my father wear it without feeling self-conscious. Or maybe I thought the vest always had more value as a promise to be fulfilled than it could have had as a garment.

I think now about my father and those two sweaters. I have kids of my own, and I think I finally understand both how much you might value a completely unwearable garment that represents the pride and love and effort of your child—and also how you might be able to continue believing, thirty years later, in that same child's ability to make some-

thing complicated, perfect, and beautiful. And also, I guess, about the ways that in family life, errors in pattern and shaping really can stretch miraculously into place when the whole project is put together.

I haven't seen that gray sweater in decades. When I started thinking about writing this essay, I called my mother and asked her to look through my father's clothing for the sweater, so she could describe it to me and confirm my memory. It took my mother a while to find it, because the gray sweater wasn't where she had thought it would be—in the hall closet where she and my father kept the jackets and clothing they rarely wore. I was sure my father had kept it, perhaps folded away in a box of other arts and crafts projects from my childhood, ceramic ashtrays and hand-drawn wall calendars treasured for their sentimental value. But my parents had sold their house after all the children were grown, and had moved to an apartment. They had thrown away an awful lot of accumulated junk, and put many such boxes in storage. My mother had no very clear memory of the sweater, now more than thirty years old, which she had, of course, not seen my father wearing on a daily basis—or indeed ever. But she kept looking, and finally she called me.

"Guess where I found it?" she said. "It was put away in the bedroom closet—where Papa kept all his very best clothes."

*Perri Klass is a pediatrician in Boston, and Medical Director of the Reach Out and Read program National Center. Her latest book, Love and Modern Medicine, is a collection of short stories, published by Houghton Mifflin in May 2001.*

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## LOPI CONTEST WINNERS

From a library of nearly 1000 Lopi sweaters and a history of more than 35 years of importing the classic Icelandic yarn, representatives of JCA/Reynolds Yarns selected 45 sweaters and accessories for *The Best of Lopi* (XRX Books, 2002). Susan Mills and Norah Gaughan reinterpreted and re-colored many of the original designs in the book. Yet with the vast array of colors on the Lopi color card, not every option could be presented. This fact prompted the idea of a contest to create new colorways in Lopi and Lopi-Lite yarns.

Nearly 100 swatches were entered in the Best of Lopi Colorway Contest sponsored by Istex, the manufacturer of Lopi yarns; Lopi distributors JCA/Reynolds; and *Knitter's Magazine*. Entrants were asked to knit a portion of a yoke from any of the sweaters in the book in a color combination of their choice. We thank all of the contestants for their creative use of color.

The Best of Lopi entries are colorful and inspiring



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Submissions were judged at Stitches East 2002 in Valley Forge, Pennsylvania. Gudjón Kristinnsson of Istex; Norah Gaughan and Susan Mills, authors of the book and representatives of JCA/Reynolds; and *Knitter's* Editor Rick Mondragon narrowed the field of finalists to three winners.

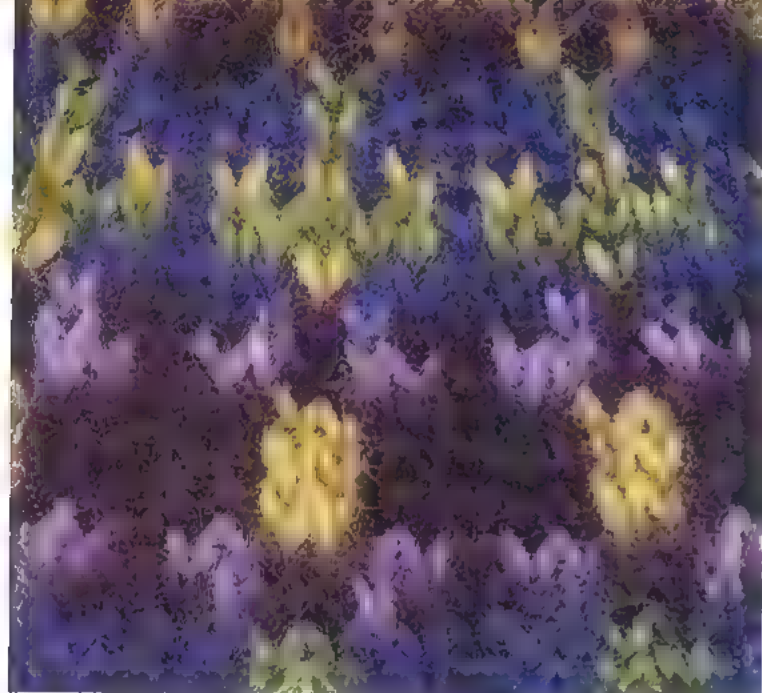
Grand Prize winner Doris Wickstrom from Minneapolis, Minnesota, won \$500 in Lopi yarns for her interpretation of the pattern called Katinka in Grape Heather, Field, Celery Heather, Cordovan, and Light Grape Heather. The combination of greens and purples was graphic and refreshing.

Rena Bartsch of Saskatoon, Saskatchewan, Canada, won the first place prize of \$300 in Lopi yarns for her re-coloration of "Gisli" using Lopi and Lite-Lopi colors. She paired Lite-Lopi colors to create tonal gradations within the pattern. The result is a blending from gold through reds to purple, and back. Lite-Lopi colors of Gold Heather, Teaberry Heather, Brick Heather, Burnt Red, and Cordovan were set against a background of Light Blue Heather and Cadet Blue in regular Lopi for an inspiring flow of warm shades.

The second place prize of \$200 in yarn went to Jodi Colella of Wellesley, Massachusetts. Lite-Lopi colors of Celery Heather, Sage Heather, Marine Heather and Black Sheep dance through the diamond grid of her Ingvar reinterpretation. The placement of colors is so effective that it's hard to believe Jodi used only four colors.



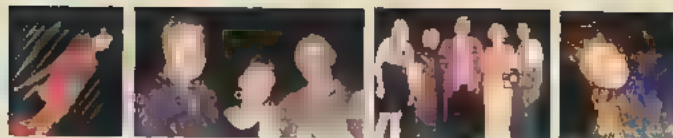
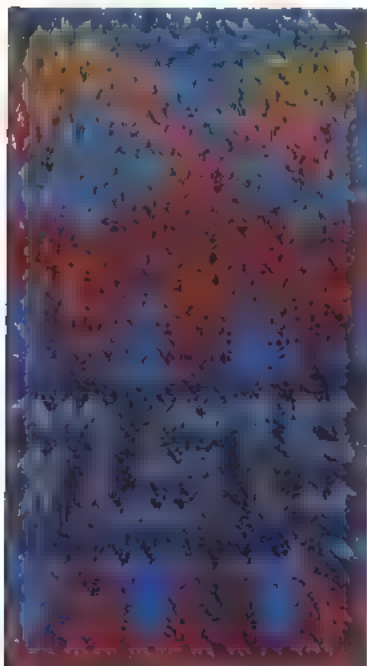
1st WINNER LOPI CONTEST WINNER



Greens and purples are placed into the Katinka pattern. This glowing colorway captured Grand Prize for Dora Wickstrom.

Some of the clever ideas submitted by contestants may inspire you to play with color: How about a positive/negative sweater set? Or a mother-daughter pair of sweaters with rearrangements of similar colors. Or a family of sweaters with the same background color, each featuring colors that define the wearer. For more information, go to [knittinguniverse.com](http://knittinguniverse.com) and click on the Knitters's tab.

Gislinga was interpreted in a rainbow of colors surrounded by blues for first place. Congratulations to Rena Bartsch and second place winner, Jodi Colella, who creatively added color to the Invar sweater.



# Stitches

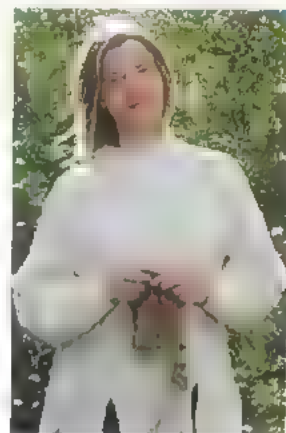
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## KNITTER OF THE YEAR KNITTER

**F**ifteen-year-old **Shubha Bhat** portrays the spirit of generosity through knitting. She is doing for others and is passing the craft along as well. Her selfless attitude is inspiring.

Shubha learned to knit last year from a counselor at summer camp. With the approval of the head of Baldwin School, Blair Stambaugh, this high school sophomore enthusiastically recruited fellow classmates in Bryn Mawr, Pennsylvania, to learn to knit.

They chose to make hats for cancer patients. Fifty girls joined the effort. They knit during lunch hour, in class, and during their free time.

The girls made 75 hats, half of which were donated to Children's Hospital of Philadelphia, and the rest went to the city of Chernobyl, site of the 1986 nuclear plant accident.

The Knitter of the Year committee (with the help of Shubha's parents), surprised Shubha by naming her Knitter of the Year at the Stitches East Banquet on October 12, 2002. She received a \$1000 prize from Lion Brand Yarns and a plaque honoring her efforts. We'd like to share the letter she sent to us

*I am greatly honored in receiving the 'Knitter of the Year Award'. It was so surprising for me when I came into the hall and saw so many enthusiastic knitters! I thank all of you for recognizing the efforts of everyone involved in the project. It means a lot to all of us.*

*I would like to extend my thanks to Ms. Lucia Herndon, who has spread the awareness about the purpose of the project through her moving and impressive article in the Philadelphia Inquirer*

*Since the start of the project in August 2001, enthusiastic family members, friends and teachers, especially at the Baldwin School, have offered their never-ending support and help. Mrs. Alison Ginn, a parent of my Baldwin classmate, encouraged me and helped contact knitting guilds that kindly came in to teach students. She also helped contact the Plymouth Yarn Company, who generously donated supplies. This project would not have been possible without them.*

*I remember seeing Alex Scott, a determined little girl who is fighting cancer, looking at all the hats my friends and I had spent time, love and effort in knitting. I recall the beautiful smile that spread across her face when she came upon her favorite hat: a soft and multicolored one. Watching these hats bring joy into even one child's life is, in itself, a great reward. This joy is what inspired the project and is what keeps it going.*



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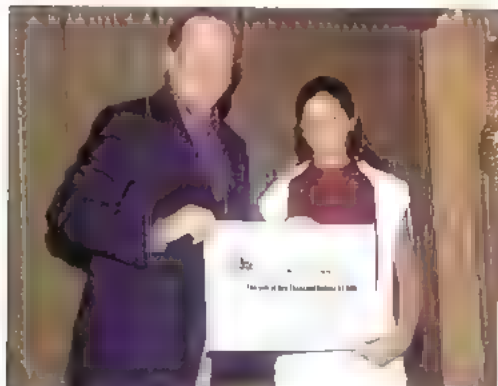
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# THE YEAR KNITTER OF THE



David Blumenthal, Senior Vice-President of Lion Brand Yarn Co., awards the \$1000 check to Shubha Bhat, Knitter of the Year 2002

*I am looking forward to making best use of your generous award to continue sharing and giving our love for knitting*

*With best regards*

*Shubha (peace, love and happiness)*

Many nominations were sent to the Knitter of the Year committee. We received praise for knitters of all sorts: yarn shop owners; designers; online list moderators; charity organizers and volunteers; and moms and grandmothers who taught lessons of life, generosity, and knitting to children. All were commendable and worthy entries. We thank you all!

Visit [knittinguniverse.com](http://knittinguniverse.com) and click on the Knitter's tab for more about Shubha Bhat.

Shubha's parents were in on the surprise

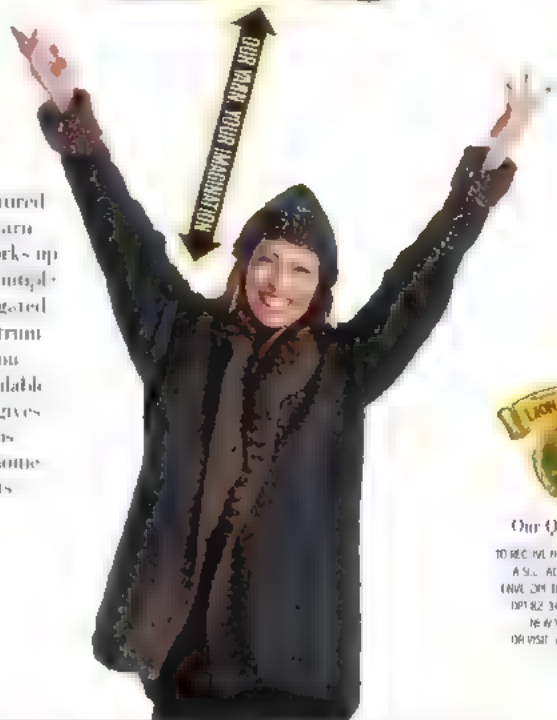


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Lion Brand Yarns and Knitter's Magazine are looking for the Knitter of the Year 2003.

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*The recipient of the Knitter of the Year award will be honored at Stitches East. In addition, the Knitter of the Year will receive a \$1,000 award from Lion Brand Yarns: \$500 in cash as well as \$500 worth of Lion Brand products.*

- Nominations may be submitted by individuals or groups, companies, retailers, guilds, or associations •
- All nominations must be submitted between June 1 and September 15, 2003 •
- Please be thorough, yet concise in writing your nomination (500 words max.) •
- Be sure to include your nominee's address and phone number so we may contact her/him •

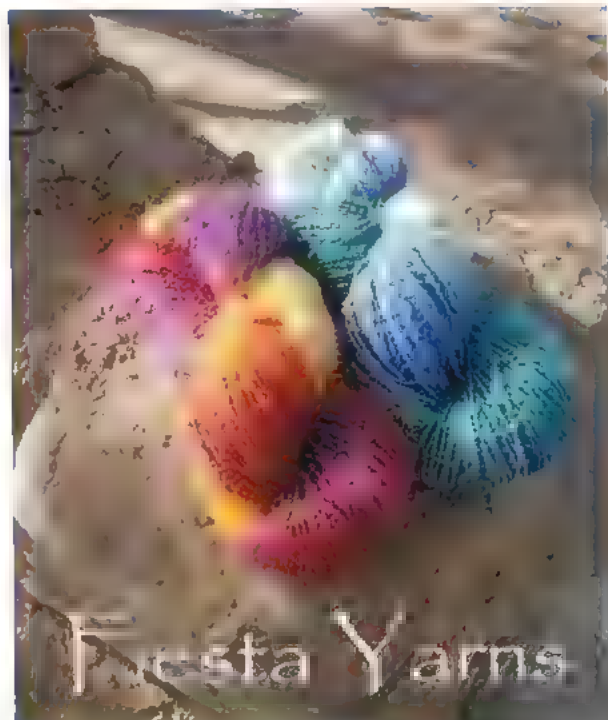
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# ANNE CLAXON ONLINE TIPS ONLINE

**K**nitters have so many different approaches to the various aspects of their knitting. On **KnitU**, members often share their methods and experiences to help make a technique easier to understand and perform.

Short row shaping, for example, is a technique with many applications (described on page 34), yet little changes make short rows adaptable to even more uses. The following hints are taken from the archives of **KnitU**.

When inserting short rows into garter stitch, you will have 2 ridges motoring along and they will suddenly merge and become a single ridge in an obvious manner. However, you can make the short row as unobtrusive as possible by working the wrap—then ignoring it. Do NOT knit the wrap and the stitch together when next you meet: leave the wrap snug around the bottom of the slipped stitch, which actually resembles a garter stitch. This idea was brought to **Meg Swansen's** attention by **Joan Schrouder**.

Usually you knit the wrap and stitch together to hide the turn and prevent holes in the fabric. **Lynn Wardell** shared her method for hiding holes in sock heels: Turn the work, slip the first stitch (rather than knitting or purling it), then cinch it up snugly, but not overly tight. The slipped stitch becomes one of the two stitches decreased [K2tog or SSK] in the next row. This maneuver hides the hole within the decrease.

**Sally Maguire** treats her short row turns differently than most patterns suggest: At the turning point of the short row, turn the work. Before proceeding in the opposite direction, YO and work across the row (no need to wrap). Repeat until all short rows have been worked, then work the long rows across all stitches, hiding the YO's (holes) by working each together with its neighboring stitch.

On the right side, this simply means knitting it together with the stitch preceding it. The wrong side is a bit more fussy: reverse the positions of the YO and the following stitch before purling them together by dropping the YO from the needle, let it fall to the front, slip the next stitch, pick up the YO, slip them both back onto the left needle and purl them together. It's not as tricky as it reads—just give it a try and see it work.

**Gloria J.** suggests placing a safety pin at the turn, then working back. When it comes time to hide the hole or gap, pull up on the pin to form a loop, place the loop on the left needle, and work the loop and stitch in the normal manner of short rows. Work the loop and stitch together, on a purl row (SSP slip, slip, then purl two together). The pin saves you from having to fish around for that stitch and it will be a sleek turn.

Placing short rows into a garment unobtrusively can be a problem when working in Aran or Fair Isle designs. **Joan Schrouder** suggests that you place short rows in the least visible places, such as a shoulder area or near a hemline.

If you need to add length for a bustline, place all the short rows together with half of them narrowing toward the apex to form darts, then increasing outward again. Engineer the turns to work within the pattern of the cabling of an Aran, or an additional stripe of Fair Isle, that never reaches the side seam.

Our online community freely shares ideas, hints, and knitting fun. If you aren't a member, you are surely missing out—answers to your knitting questions are just a mouse click away. ☐

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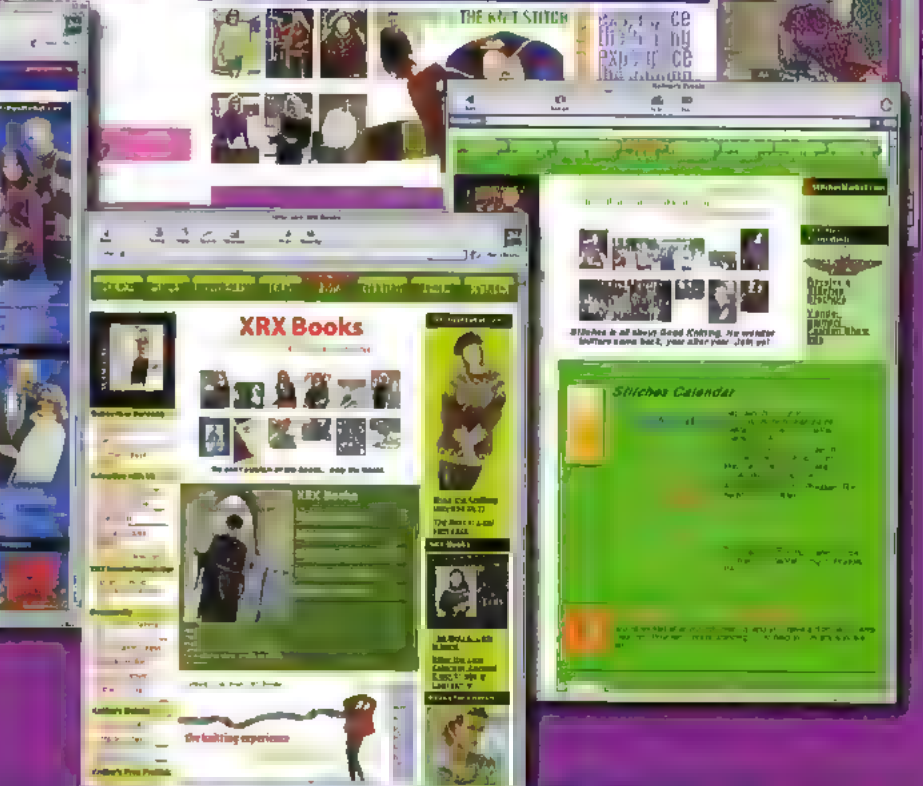
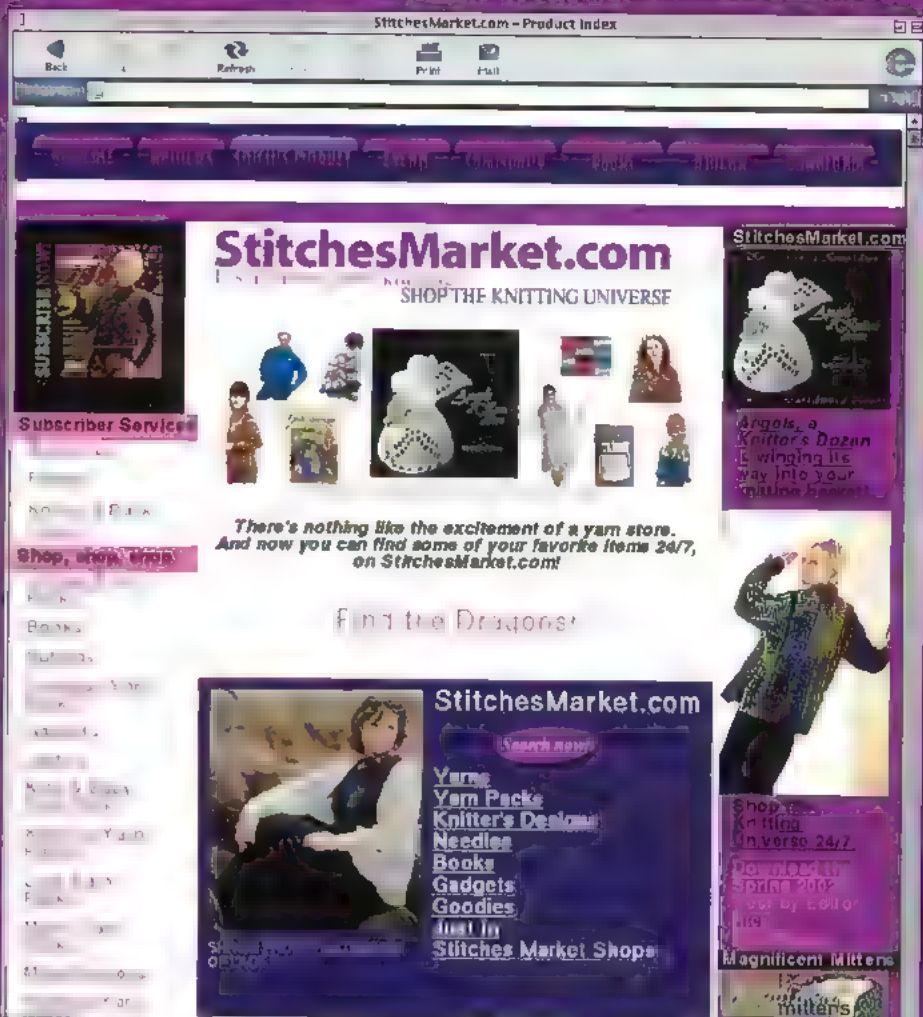
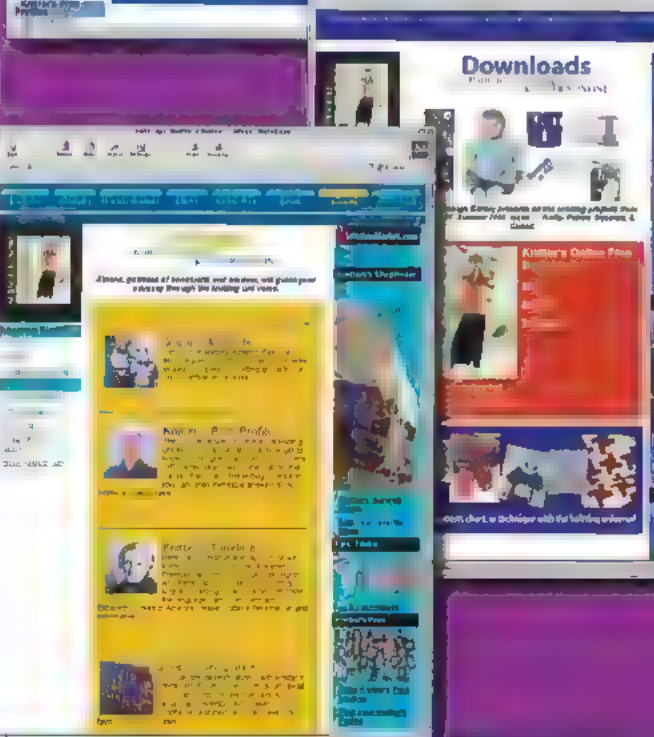
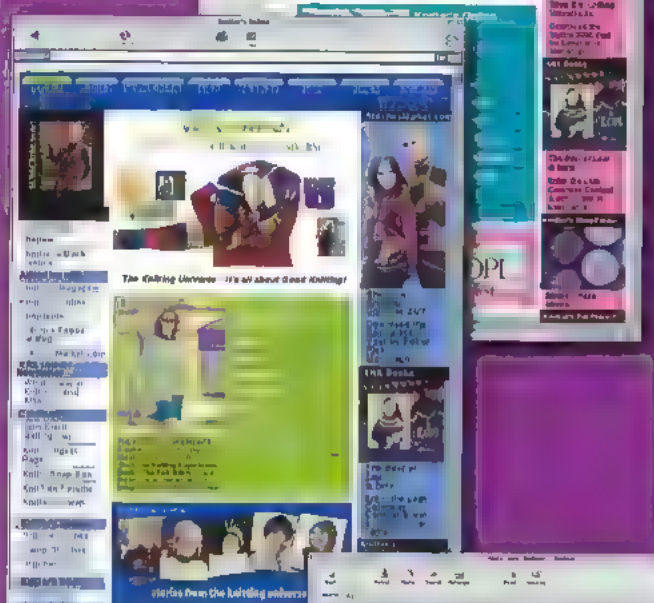
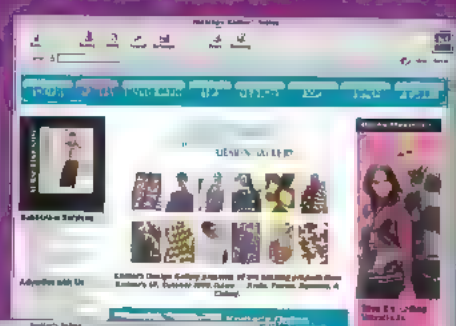
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**Swatch A** Can you see the wrap on left edge of each color change? **Swatch B** Wraps are now hidden. **Swatch C** Balanced short rows in stockinette; **D** in garter.



**Short rows are partial rows** of knitting that can be used to add length or to shape areas of a garment. These little feats of knitting add dimension and improve the fit of the shoulders, bustline, and back length of a sweater by giving 'roundness' to an otherwise flat fabric. Amazing results can be achieved by the simple insertion of a few short rows.

Short rows are worked in pairs. Multiple, progressively shorter rows form a wedge (see the Wavy Scarves on p. 40). Knitting a short row is easy—it's just a matter of knitting part way across a row, then turning and working back. To continue shaping, knit to a few stitches before (or beyond) the first turn, turn, and knit back. Often the turn needs to be treated so that no holes appear in the work. This is done by wrapping the stitch just beyond the turn with your working yarn, and then later knitting the wrap and the stitch together as one stitch.

While short rows can be knit into most any stitch pattern, let's explore the process in a small stockinette

sample (we'll use two colors to show what happens). With the main color (MC), cast on 15 stitches. Work a few rows, ending with a purl row.

**Row 1:** Change to contrasting color (CC), knit 10 stitches, slip 1 stitch, bring yarn forward between needles, slip stitch back to left needle (1 knit st wrapped), and turn your work. **Row 2:** Bring yarn to front (yf), and purl to end of row. **Row 3:** With MC, knit 8 stitches (2 st before last turn), wrap next stitch as before, turn work. **Row 4:** Yf, purl to end of row. **Rows 5–6:** With CC, repeat Rows 3 and 4 on 6 stitches. **Rows 7–8:** With MC, work as before on 4 stitches. **Rows 9–10:** With CC, work 2 stitches. You have 5 wrapped stitches. **Swatch A.** **Row 11:** To hide the wraps, with MC, knit 1, \*knit 1, place needle tip into the wrap and its stitch as if to knit and knit them together, repeat from\* 4 more times, then knit the remaining 4 stitches. Work a few rows with B (**Swatch B**).

You have just formed a wedge with progressively shorter short rows as in shoulder shaping. This wedge may be balanced by another made of progres-

sively longer short rows. The result would be a curve as used for borders (lower portion of **Swatch C**). The same shape is achieved by short to longer to shorter rows (upper portion of **Swatch C**). Note that you will hide wraps as you encounter them in the lengthening series of rows. If shaping from long to short to long rows, you might even wrap the same stitch twice.

Garter stitch wedges are made the same way, except you knit every row and you don't have to bother to hide the wraps (just knit every stitch on Row 11) (**Swatch D**).

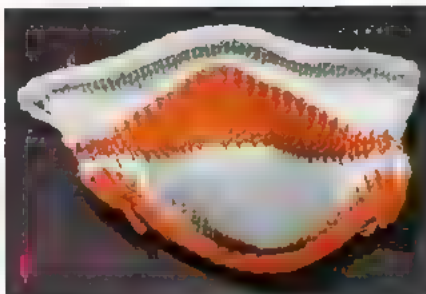
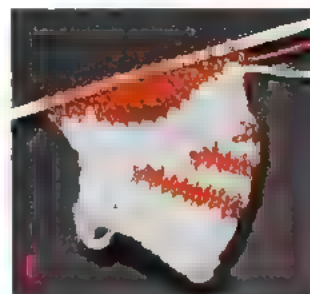
Now, let's knit a few more rows and try adding fabric in the middle of the work, as for a horizontal dart in a garment. Again we will work over 15 stitches.

**Row 1:** Knit 12 stitches, wrap and turn as before. **Row 2:** Purl 9, slip 1, take yarn to back of work between needles, slip stitch back and turn work (1 purl wrapped). **Row 3:** Take yarn to back, knit 7, wrap and turn. **Row 4:** Purl 5, wrap and turn as in Row 2. **Row 5:** Knit 3, wrap and turn. **Row 6:**

Purl 1, wrap and turn. **Row 7:** \*Knit 1, place needle into wrap and stitch and knit them together, repeat from\* 2 times, then knit to end of row. **Row 8:** Purl 8, \*place wrap on left needle and purl it together with the stitch it wraps, purl 1, repeat from\* 2 times, then purl to end of row (**Swatch E**). You have hidden all the wraps. Now, work a few rows and see the result. This is how you make bust darts, or a commercial sock heel. Of course, you would reverse from shorter rows to longer ones, to complete the shaping (**Swatches F, G, H**).

Wasn't that easy? Short rows can make a difference in the fit of a hand-knit sweater, but their use is not limited to garments. Discover the many ways short rows add shape and interest to a knit project, while you add another skill to your knitting repertoire. ☺

Go to [www.knittinguniverse.com](http://www.knittinguniverse.com) for short row tips and tricks.







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The knit stitch is the foundation on which every knitter's skills are built. Most of us practiced the knit stitch by knitting every stitch in every row, to form a piece of garter stitch. Whether you've recently learned or have already knit millions of stitches, you'll be intrigued by the variations on garter stitch in these quick-knit, unique accessories. The fun begins when you go shopping for the yarns—colorful, furry, glitzy novelties and classic luxury fibers—and continues on through the knitting, wearing, or gift-giving.

Short rows can give knitted fabric shaping with a "twist." Strategically placed, partially knit rows are grouped together to form wedges; placed evenly and in opposition, the wedges produce a wiggly fabric. Patricia Kalthoff designed three shaped scarf options using wedges: one bends back and forth along its length, another has wedges placed on one side to form a U-shape, and with wedges placed less frequently, the third is a V-shape.

Katharine Hunt used stockinette wedges to give her ascot an elegant, flared trim. Luxuriously soft silk/mohair yarn is the perfect choice for this beautiful accessory.

Accent your winter coat with cozy and colorful mittens designed by Shona Smith. The combination of bright tones and textured yarns makes the knitting fun—and garter stitch makes it easy. For striping with a little more challenge, Susan Douglas designed a toasty-warm cap and mitten set. We chose two colors to showcase the short-row shaping, and added a third in the doubly thick hat and matching mittens.

A simple garter stitch muffler is transformed into a shawl worthy of your finest evening attire thanks to the magic of special yarns and clever "finishing moves." Choose yarns with drape, texture, and visual appeal. You'll need about 300 yards of each strand; the yarns will be knit together on large needles. Knit the width of the scarf, then perform the magic ravel out sections to create an elongated strand between bands of garter stitch. A luscious shawl appears before your eyes!

A more traditional form of lace decorates the unisex scarf by Evelyn Clark. Simple eyelets frame Native American-inspired motifs knit in garter lace. This scarf is a warm, practical piece, and economical, too—ideal for gift-giving.

From Sally Melville's new book, *The Knitting Experience*, this simple garter stitch scarf combines the best of triangular and rectangular scarf shapes. Begin with 3 stitches, cast on extra stitches every row, and finish it in a flash. We chose 3 yarns to create this lively accent, but you can work it up easily in just one of the yarns. As a neck wrap or head covering, this fashionable accessory is a fun, quick-to-knit project. Look for it on our last page.

These designs demonstrate the amazing versatility of garter stitch. Fun or fancy, formal or funky, there's something for everyone in this collection of small, easy projects.

112



**38 Waterfall shawl**  
Knitter's Design Team

**39 Shaped ascot**  
Katharine Hunt

**40 Wavy scarves**  
Patricia Kalthoff

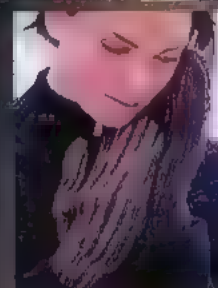
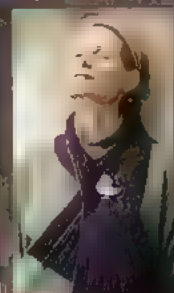
**42 Fun faux fur**  
Lily M. Chin

**44 Garter mitts**  
Shona Smith

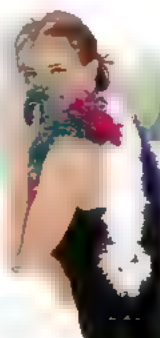
**46 Reversible hat & mittens**  
Susan Z. Douglas

**48 T-bird scarf**  
Evelyn Clark

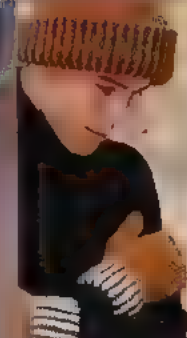
**112 Triangle scarf**  
Sally Melville



48



42



46





**G**arter stitch is an ideal choice to showcase the beauty of hand-dyed yarns. We took a long and loose muffler, and dropped a few stitches to create a wider, lacy-look stole. The mohair offers a bit of body while the rayon and silk give drape. The only secret to knitting this beauty is the cast-on and bind-off treatment.

Designed by Knitter's Design Team



## Note

Work with A and B held tog.

With size 6mm (US 10) needles and waste yarn, cast on 33 sts. K 2 rows. Change to shawl yarns. **Next row** Knit. **Next row** K every st through the back loop. Work in garter st until scarf measures 92" from beg. **Work Ladder St: Bind-off row** Bind off 4 sts, \*remove loop from RH needle and pull skein of yarn through loop (ill. 1), k next 2 sts (ill. 2) bind off next 4 sts; rep from\* to end. You now have 4 pairs of sts surrounded by 5-st wide bound-off panels. Remove needles and drop the paired sts down to the cast-on edge (ill. 3). Remove waste yarn.

## Finishing

Block to size ☐



## Easy +

### Sizes

One size

### Finished Measurements

Before dropping sts 8 3/4" x 92"

After dropping sts, 13 1/2" x 92"

### Yarns

**A** Fiesta La Luz 100% silk

2oz (60g); 210yd (192m), 14 wraps/inch

Amador ~ 2 hanks

**B** Fiesta La Boheme 50% mohair, 50% rayon

8oz (227g), 290yd (265m), 10 wraps/inch

Moroccan 1 hank

**Needles** Size 6mm (US 10) or size to obtain gauge

**Extras** Small amt of waste yarn for cast-on

**Gauge** 16 sts and 16 rows to 4" (10cm) over garter st (k every row) using size 6mm (US 10) needles and A and B held tog

## LADDER



1 Bind off 4 stitches, then pull working yarn through loop



2 Knit next 2 stitches



3 Drop the paired stitches down to the cast-on edge





**T**his jaunty little scarf packs plenty of punch! It's a chic accessory that makes a great gift. Luxurious mohair/silk yarn and the added interest of short-row gussets give this quick-knit scarf wearing and knitting appeal.

*Designed by Katharine Hunt*

## **Note**

See *School*, p. 91 for illustrations of wrapping sts on short rows.

## **Wrap St and Turn (W&T)**

With yarn in back, sl next st purlwise. Pass yarn between needles to front of work, sl same st back to LH needle, pass yarn between needles to back of work. Turn work.

## **Hide Wrap (HW)**

Insert RH needle under the wrap and knitwise into the wrapped st, then k them tog.

## **ASCOT**

Cast on 163 (171) sts. **Beg Short rows:**

**Row 1** Knit. **2** K16, W&T. **3** P to end. **4** K16, HW, k to end. **5–7** Rep rows 2–4. **8 and 9** Knit. **10** K24, W&T. **11** P to end. **12** K24, HW, k to end. **13–15** Rep rows 10–12. **16** Knit. Rep rows 1–16 four times more, then rep rows 1–9 once more. Bind off.

## **Finishing**

Block piece. □

## **Easy +**

## **Sizes**

S M L

## **Finished Measurements**

6" x 39" 6" x 42"

## **Yarns**

## **Brown Sheep Paine Silks**

72% wool, 18% mohair, 10% silk  
1½oz (50g), 88yd (80m), 9 wraps/inch  
#PS700 franc framboise 3 skeins each size

**Needles** Size 5.5mm (US 9) circular, 29" (74cm)  
long or size to obtain gauge

**Gauge** 16 sts and 33 rows to 4" (10cm) over  
garter st (k every row), using size 5.5mm (US  
9) needles



**T**ake short rows and garter stitch beyond the ordinary with the wavy scarf trio. These fast projects offer you an exercise in short rows and wraps, and illustrate the results of grouping or staggering the wedges within a piece of knitting. Make one and see how practical a scarf can be when it's designed to fit perfectly around your neck.



Designed by Patricia Kalihoff

## WRAP ST AND TURN (W&T)



**1** Slip st puriwise with yarn in back. Bring yarn to front and slip st back to LH needle. Turn work and knit next row



**2** Short row with wrapped st

## Easy Sizes

One size

## Finished Measurements

**#1** Approx 9" wide x 30" long to back neck  
**#2** Approx 9" wide x 34" long to back neck  
**#3** Approx 9" wide x 70" long

## Yarns

Tahki Yarns for Tahki • Stacy Charles, Inc



**#1 Viva** 95% wool, 5% nylon  
1 3/4 oz (50g), 38yd (35m), 6 wraps/inch  
#574 Jungle - 6 balls



**#2 Magic** 100% merino wool  
1 3/4 oz (50g), 74yd (67m), 5 wraps/inch  
#02 - 5 balls



**#3 Cozy** 65% wool, 35% nylon  
1 3/4 oz (50g), 42yd (39m), 4 wraps/inch  
#4 Orange - 5 balls

## Needles

**#1 & 3** Size 12mm (US 17) or size to obtain gauge  
**#2** Size 10mm (US 15) or size to obtain gauge

## Gauge

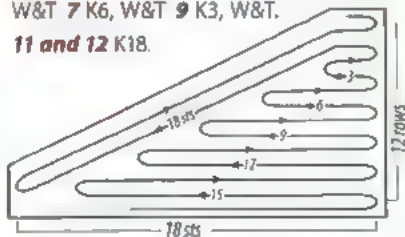
**#1 & 3** 8 sts and 15 rows to 4" (10cm) over garter st (k every row), using size 12mm (US 17) needles  
**#2** 11 sts and 17 rows to 4" (10cm) over garter st (k every row), using size 10mm (US 15) needles

## Short Row Wedge for Scarves #1 & #3

(Note A wedge is created by working progressively shorter rows every odd-numbered row, then working the last 2 rows over all sts. Begin the wedge on either a RS or WS row, depending on the shape desired.)

**Row 1** K15, W&T. **2 and all even-numbered rows** K to end. **3** K12, W&T. **5** K9, W&T. **7** K6, W&T. **9** K3, W&T.

**11 and 12** K18.

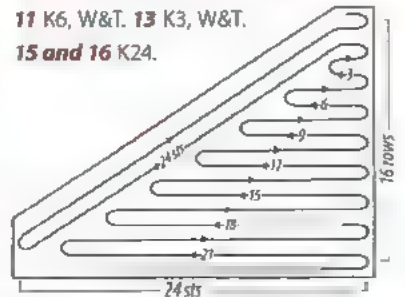


## Short Row Wedge for Scarf #2

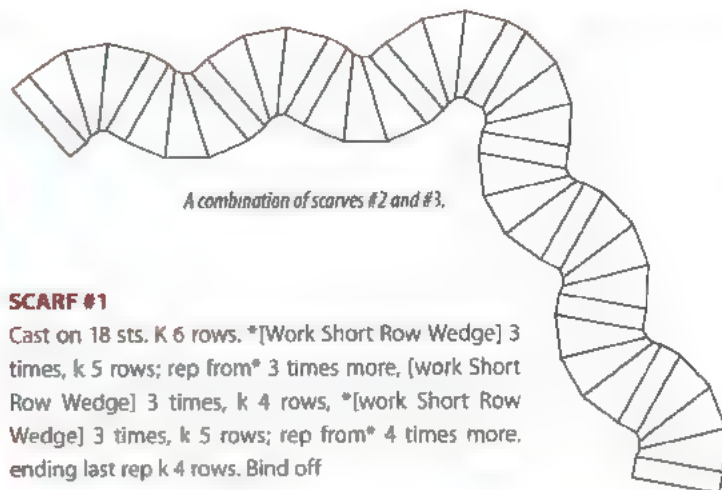
**Row 1** K21, W&T. **2 and all even-numbered rows** K to end. **3** K18, W&T. **5** K15, W&T. **7** K12, W&T. **9** K9, W&T.

**11** K6, W&T. **13** K3, W&T.

**15 and 16** K24.



Patricia lives in Austin, Texas, where she is still keeping her 2001 New Year's resolution to knit every day.



A combination of scarves #2 and #3.

## SCARF #1

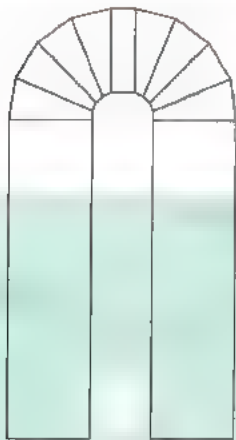
Cast on 18 sts. K 6 rows. \* [Work Short Row Wedge] 3 times, k 5 rows; rep from\* 3 times more, (work Short Row Wedge) 3 times, k 4 rows, \* [work Short Row Wedge] 3 times, k 5 rows; rep from\* 4 times more, ending last rep k 4 rows. Bind off

1





SCARVES WAVY SCARVES GLORIOUS GARTER WAVE SCARVE



Four short-row wedges are placed on each side of a center rectangle, creating an arch.

2

SCARF #2

(**Note** For a neater edge, sl first st of every row purl-wise wyif.) Cast on 24 sts. K 136 rows. [Work Short Row Wedge] 4 times. K 8 rows. [Work Short Row Wedge] 4 times. K 134 rows. Bind off



3

Three short-row wedges worked from one direction are stacked on top of three short-row wedges worked from the opposite direction.

SCARF #3

Cast on 18 sts. K 6 rows. \*[Work Short Row Wedge] 3 times, k 5 rows; rep from\* 6 times more, ending last rep k 6 rows. ∩

COLLAR	Intermediate
Sizes	One size
Finished Measurements	4" x 21"
Yarns	 <p><b>MC</b> SR Kertzer Fizz 100% polyester 13oz (50g) 66yd (60.4m); 12 wraps/inch #1 White, #5 Celery, #9 Royal Blue, #16 Fuchsia 1 skein will make one collar</p>

<p><b>CC</b> SR Kertzer Magic Garden Classic 100% polwarth wool 13oz (50g) 155yd (142m); 10 wraps/inch #891 Black — 1 skein will make many collars and/or stoles</p> <p><b>Needles</b> Size 4.5mm (US 7) or size to obtain gauge</p> <p>Four size 2.75mm (US 2) double-pointed needles (dpn)</p> <p><b>Extras</b> St holder 2 beads or buttons for "eyes" Spring-type clothespin</p> <p><b>Gauge</b> 21 sts and 19 rows to 4" (10cm) over garter st (k every row), using size 4.5mm (US 7) needles and 1 strand MC</p>
--

STOLE	Intermediate
Sizes	One size
Finished Measurements	7" x 36"
Yarns (see collar)	
<p><b>MC</b> #23 Teal 2 skeins, or #21 Lavender and #22 Purple 1 skein each</p> <p><b>CC</b> #891 Black</p> <p><b>Needles</b> Size 6.5mm (US 10½) or size to obtain gauge</p> <p>Four size 2.75mm (US 2) double-pointed needles (dpn)</p> <p><b>Extras</b> (see collar)</p> <p><b>Gauge</b> 15 sts and 13 rows to 4" (10cm) over garter st (k every row), using size 6.5mm (US 10½) needles and 2 strands MC held tog</p>	

**Note**  
See *School*, p. 91 for ssk and 3-needle bind-off

## COLLAR Snout

With dpn and CC, form a slip knot. Into the slip knot, work [k1, yo] 4 times, k1—9 sts. Divide sts evenly over 3 dpns. Join and k 12 rnds. **Next rnd** Bind off 3 sts, place rem 6 sts on hold. Break yarn, leaving a 4" tail.

Work another piece in same way, but do not break yarn after binding off 3 sts. Hold 2 pieces with bound-off sts facing each other and sew bound-off sts tog with 4" tail. Divide rem 12 sts evenly over 3 dpns and, with attached yarn, k 14 rnds. Insert clothespin. Divide 12 sts between 2 dpns (6/6) and join sts, using 3-needle bind-off and leaving an 8" tail for sewing later

## Unso & Dirty Version

Apply a layer of glue to clothespin, wrap 1 strand of CC all around. Let dry.

## Ears MAKE 2

(**Note** Work ears with 2 strands CC held tog.)

With size 4.5mm (US 7) needles and 2 strands CC held tog, form a slip knot. Into the slip knot, [k1, yo] twice, k1—5 sts. **Rows 1 and 3** (WS) Purl. **2 K2**. [k1, yo, k1] into next st, k2—7 sts. **4 K2tog**, k3, k2tog—5 sts. **5 Purl**. Place sts on hold.

## Body

With size 4.5mm (US 7) needles and 1 strand MC, cast on 5 sts. Work 103 rows of Chart for Collar. Fasten off last st.

## Finishing

Sew bead "eyes" on body at marked sts. Using 8" tail, sew snout to underside centered between eyes.

## STOLE

### Snout

Work as for collar.

### Ears

Work as for collar, using size 6.5mm (US 10½) needles.

### Body

With size 6.5mm (US 10½) needles and 2 strands MC, cast on 5 sts. Work 113 rows of Chart for Stole. Fasten off last st.

## Finishing

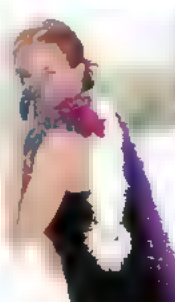
Work as for collar. □

Lily Chin will be living in Japan for 2 months in the spring of '03.

(Charts continue on page 96)

**R**emember the fox stoles of the '40s, '50s, and '60s? We've got fun, faux fur versions for the new millennium. This versatile group of colorful pieces can be worn one, two, or three at a time, and is sure to put a smile on your face!

Designed by Lily M. Chin





AUX FUR FUN FAUX

AUX FUR FUN FAUX FUR FUN GLORIOUS GARTER FAUX



## Notes

**1** See *School*, p. 91 for invisible cast-on, 3-needle bind off and intarsia knitting. **2** When changing color, bring new color under old to twist yarns and prevent holes. Make sure to carry yarn at WS of work. **3** See p. 40 for illustrations of wrapping a st in garter st.

## Wrap St and Turn (W&T)

With yarn in back, sl next st purlwise. Pass yarn between needles to front of work, sl same st back to LH needle. Turn work.

## RIGHT MITTEN

With A, invisibly cast on 49 (52, 56) sts.

### Palm

**Row 1 (RS)** With A, knit **2 and all WS rows (unless indicated otherwise)** K to end of row, matching color of sts on LH needle. **3** With A, k4, with B, k39 (42, 46), W&T. **5** With A, k44 (47, 51), W&T. **6** (WS) With A, k28 (31, 35), W&T. **7** With A, k29 (32, 36), W&T. **9** With A, k4, with B, k42 (45, 49), W&T. **11** With A, k47 (50, 54), W&T. **13** With A, k4, with B, k44 (47, 51), W&T.

## Intermediate

Sizes	shown		
	S	M	L
Finished Measurements			
Circumference	7"	7 3/4"	8 3/4"

### Yarns

#### Lorna's Laces *Bullfrogs & Butterflies*

85% wool, 15% mohair  
4oz (125g), 190yd (173m), 10 wraps/inch  
A #Cedar - 1 skein each size  
B #Grapevine - 1 skein each size

#### Lorna's Laces *Revelation* 100% wool

4oz (125g), 125yd (114m), 8 wraps/inch  
C #Purple Iris - 1 skein each size  
**Needles** Size 4mm (US6) or size to obtain gauge  
**Extras** St holders  
**Gauge** 21 sts and 40 rows to 4" (10cm) over garter st (k every row), using size 4mm (US6) needles and A

**Size S only:** **15** With A, k49. **17** With A, k4, with B, k45. **19** Rep row 15. **21** Rep row 13.

**Sizes M and L only:** **14** (WS) With B, k35 (39), W&T. **15** With B, k to end. **17** With A, k to end. **19** With A, k4, with B, k48 (52).

**Size L only:** **21-24** Rep rows 17-20 once more.

**Sizes M and L only:** **21** (25) Rep row 17. **23** (27) Rep row 19. **24** (28) (WS) With B, k36 (40), W&T. **25** (29) With B, k35 (39), W&T.

**All Sizes:** **Row 23** (27, 31) Rep row 11. **25** (29, 33) Rep row 9. **27** (31, 35) With A, k45 (48, 52), W&T. **28** (32, 36) (WS) With A, k29 (32, 36), W&T. **29** (33, 37) With A, k28 (31, 35), W&T. **31** (35, 39) Rep row 3. **33-34** (37-38, 41-42) With A, k to end.

### Thumb

**Row 1 (RS)** With A, k30 (30, 31), place rem 19 (22, 25) sts on hold, then invisibly cast on 11 (12, 14) sts onto RH needle—41 (42, 45) sts. **2** (WS) With A, k25 (26, 29), W&T. **3** With C, k22 (23, 26), W&T. **4** With C, k20 (21, 24), W&T. **5** With A, k to end. **6** With A, k21 (22, 25), W&T. **7** With C, k18 (19, 22), W&T. **8** With C, k16 (17, 20), W&T. **9** With A, k to end. **10** With A, k17 (18, 21), W&T. **11** With C, k14 (15, 18), W&T. **12** With C, k12 (13, 16), W&T. **13 and 14** With A, k to end. **15** With A, k4, then with B, k34 (35, 38), W&T. **16** With B, k34 (35, 38), with A, k4. **17** With A, k to end. **18** With A, k15 (16, 19), W&T. **19** Rep row 12. **20** Rep row 11. **21** With A, k to end. **22** With A, k19 (20, 23), W&T. **23** Rep row 8. **24** Rep row 7. **25** With A, k to end. **26** With A, k23 (24, 27), W&T. **27** Rep row 4. **28** Rep row 3. Break C. **29 and 30** With A, k to end.

### Back

**Row 1 (RS)** With A, k30 (30, 31), place rem 11 (12, 14) sts on hold. Place 19 (22, 25) sts on hold from row 1 of Thumb on LH needle and k these sts—49 (52, 56) sts. **2 and all WS rows (unless indicated otherwise)** K to end of row, matching color of sts on LH needle. **3** With A, k4, with B, k39 (42, 46), W&T. **4** (WS) With B, k39 (42, 46), with A, k4. Break B. **5-13** Work as for rows 5-13 of Palm, except use C in place of B.

**Size S only:** **15** With A, k49. **17** With A, k4, with C, k45. **18** (WS) With C, k33, W&T. **19** With C, k to end. **21** Rep row 15. **23** With A, k4, with C, k44, W&T.

**Size M only:** **14** (WS) With C, k35, W&T. **15** With C, k to end. **17** With A, k to end. **19** With A, k4, with C, k48. **20** (WS) With C, k36, W&T. **21-26** Rep rows 15-20. **27** Rep row 14.

**Size L only:** **14** (WS) With C, k39, W&T. **15** With C, k to end. **17** With A, k to end. **18** (WS) With A, k40, W&T. **19** With A, k to end. **21** With A, k4, with C, k52. **22** (WS) With C, k40, W&T. **23** With C, k to end. **25-30** Rep rows 17-22. **31** Rep row 14.

**All Sizes:** **Row 25** (29, 33) With A, k47 (50, 54), W&T. **27** (31, 35) With A, k4, with C, k42 (45, 49), W&T. **28** (32, 36) With C, k42 (45, 49), with A, k4. Break C. **29** (33, 37) With A, k45 (48, 52), W&T. **30** (34, 38) (WS) With A, k29 (32, 36), W&T. **31** (35, 39) With A, k28 (31, 35), W&T. **33** (37, 41) With A, k4, with B,

**G**arter stitch mittens make play of the work one must do out of doors. Three yarns are combined to create a pair of warm, wooly mittens with two colorfully different sides.

Designed by Shona Smith



k39 (42, 46), W&T. **35-36** (39-40, 43-44) With A, k to end. Break B. Do not break A.

### Finishing

Turn mitten inside out so that WS is facing. Place 49 (52, 56) cast-on sts onto an empty needle, removing waste yarn, and with point of needle pointing in same direction as first needle. Hold needles parallel, and with A, join side seam, using 3-needle bind-off. Fasten off last st. Cut yarn, leaving a tail long enough to sew top of mitten. Join 11 (12, 14) sts at each side of thumb in same way, leaving an approx 7" long tail at each end. Thread tail through edge sts around top of thumb, pull up tightly and fasten off. Thread 2nd tail through sts at edge of gap at base of thumb, pull up tightly and fasten off.

### LEFT MITTEN

With A, invisibly cast on 49 (52, 56) sts. K 2 rows. Work sections as for right mitten as foll: Work rows 3-36 (3-40, 3-44) of Back. Do not break B after last row. Work rows 1-30 of Thumb.

Work rows 1-2 of Back.

Work rows 3-34 (3-38, 3-42) of Palm.

### Finishing

Work as for right mitten. □

Originally from New Zealand and now living in Bozeman, Montana, Shona has had much less time for knitting since the birth of Rachel this past March.



.RTER MITTS GARTER MITTS GARTER MITTS GARTER MITTS GLORIOUS GARTER C



## Notes

1 See *School*, p. 91 for ssk, M1 right (M1R) and M1 left (M1L), chain cast-on, garter st grafting and intarsia knitting. 2 When changing color, bring new color under old to prevent holes. 3 See illustrations on p. 40 for wrapping sts in garter st short rows.

## Wrap St and Turn (W&T)

With yarn in back, sl next st purlwise. Pass yarn between needles to front of work, sl same st back to LH needle. Turn work.

## HAT

Chain cast on 30 sts with A, then 68 sts with B (counts as row 1)—98 sts. **Row 2** (WS) K68 sts with B, k30 sts with A. Cont to k all sts in the foll colors (working short row wraps at the same time where indicated): **3** 68A, 28C, W&T. **4** 28C, 66A, W&T. **5** 28A, 64B, W&T. **6** 64B, 26A, W&T. **7** 64A, 24C, W&T. **8** 24C, 62A, W&T. **9** 24A, 60B, W&T. **10** 60B, 22A, W&T. **11** 60A, 20C, W&T. **12** 20C, 58A, W&T. **13** 20A, 56B, W&T. **14** 56B, 18A, W&T. **15** 56A, 16C, W&T. **16** 16C, 54A, W&T. **17** 16A, 56B, W&T. **18** Rep row 14. **19** 56A, 20C, W&T. **20** Rep row 12. **21** 20A, 60B, W&T. **22** Rep row 10. **23** 60A, 24C, W&T. **24** Rep row 8. **25** 24A, 64B, W&T. **26** Rep row 6. **27** 64A, 28C, W&T. **28** Rep row 4. **29** 28A, 68B. **30** Rep row

**2. 31** 68A, 30C. **32** 30C, 68A. Rep rows 1–32 (k30A, k68B on row 1) four times more, then work rows 1–31 once.

## Finishing

Cut yarn, leaving tails long enough to graft open sts to cast-on sts. Place cast-on sts on needle, removing chain. Graft sts tog, using garter st graft, and foll row 32 for color. With B, gather striped end of hat by running yarn 6 times through 8 ridges (skipping C ridges). Pull tightly and run gathering yarn through again. Fasten off. With A, gather solid end of hat in same way.

## MITTENS

### Right Mitten

#### Cuff

With B, chain cast on 24 sts. Work back and forth in rows as foll: K 1 row with B. \*K 2 rows with C, k 2 rows with B; rep from\* 13 (14, 15) times more. With C, k 1 row. With C, garter st graft open sts to cast-on sts, forming a circle.

#### Hand

Fold cuff in half widthwise, WS tog, forming a doubled fabric. With RS facing and A, pick up and k38 (40, 42) sts evenly around cuff, going through both layers and making sure stripes are lined up. Divide sts over 3 dpns. Place marker (pm), join, and work 4 (6, 6) rnds in St st.

#### Thumb gusset

**Rnd 1** K21 (22, 23), pm, M1L, k1, M1R, pm, k16 (17, 18). **2** Knit. **3** K to marker, sl marker (sm), M1L, k to marker, M1R, sm, k to end of rnd. **4** Knit. Rep rnds 3–4 four times more—13 sts between markers.

#### Divide for thumb and top of hand

**Next rnd** K21 (22, 23), remove marker (rm), cast on 1 st, place 13 thumb gusset sts on hold, rm, k16 (17, 18)—38 (40, 42) sts. Work 2½ (3, 3½)\* in St st.

#### Shape top

**Dec rnd** [Ssk, k15 (16, 17), k2tog] twice. **Next rnd** Knit. Rep last 2 rnds 6 (7, 7) times more, working 2 fewer k sts between ssk and k2tog on each dec rnd. Cut yarn, draw through rem 10 (8, 10) sts, pull tog tightly and secure to WS.

#### Thumb

Divide 13 thumb sts between 2 dpns. Join A and work as foll. **Rnd 1** Pick up and k3 sts along inside edge of thumb, then k13 sts—16 sts. Work in St st until thumb measures 1¼ (2, 2¼)\*. **Next rnd** [K2tog] 8 times. Finish as for top of mitten.

### Left Mitten

Work as for right mitten, reversing thumb placement as foll:

#### Thumb gusset

**Rnd 1** K16 (17, 18), pm, M1L, k1, M1R, pm, k21 (22, 23).


#### Divide for thumb and top of hand

**Next rnd** K16 (17, 18), cast on 1 st, place 13 thumb gusset sts on hold, k21 (22, 23). ◊

*Susan's favorite knitting projects are the 'smalls' hats, mittens, pillows, socks, and toys. She currently enjoys exploring the use of short rows to create both design and shape.*

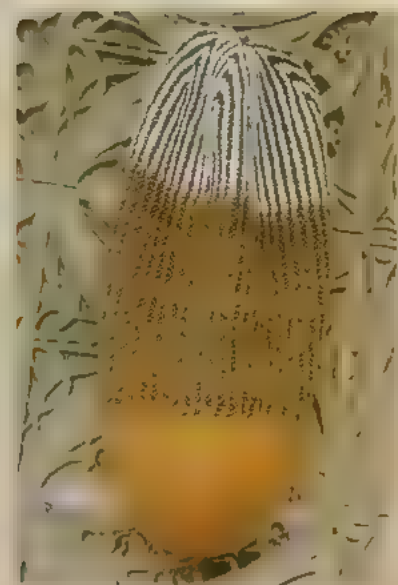
**G**arter stitch shaping in two colors provides a great stripe pattern for your guy. The hat is reversible and doubly thick. Add mittens and you have a look that's more fun than a snowball fight!

Designed by Susan Z. Douglas

HAT	Intermediate
Sizes	One size
Finished Measurements	
Circumference	22"
Yarns	
	
Baabaoes Wool Company 10-ply	
100% wool	
8¼oz (250g), 430yd (393m), 9 wraps/inch	
A #27 Goldstone - 1 hank	
B #28 Brownstone - 1 hank	
C #01 Natural - 1 hank	
Needles Size 4.5mm (US 7) or size to obtain gauge	
Extras Size G crochet hook, st markers	
Gauge 18 sts and 36 rows to 4" (10cm) over garter st (k every row), using size 4.5mm (US 7) needles	

MITTENS		Intermediate	
		shown	
S		M	
Circumference			
7¼"		7½"	8"
<b>Yarns</b> See hat—enough for both projects)			
<b>Needles</b> Four size 4mm (US 6) double-pointed needles (dpn) or size to obtain gauge			
<b>Extras</b> Size G crochet hook; st markers			
<b>Gauge</b> 21 sts and 29 rows to 4" (10cm) over St st (k every rnd), using size 4mm (US 6) needles and A			





**Designed by Evelyn Clark**

<b>Intermediate</b>
<b>Sizes</b>
One size
<b>Finished Measurements</b>
7" x 51"
<b>Yarns</b>
Needful Yarns <i>King Extra</i> 100% merino wool 1 3/4 oz (50g), 99yd 90m; 9 wraps/inch #13/6 gray - 4 bal s
<b>Needles</b> Size 4.5mm (US 7) or size to obtain gauge
<b>Gauge</b> 18 sts and 31 rows to 4" (10cm) over garter st (k every row), using size 4.5mm (US 7) needles

*Evelyn Clark believes that lace knitting is a "holey satisfying experience." She lives simply in Seattle with her 5-lb. Papillon.*

Figure 1 is a spatial grid representing the distribution of 1500 sampling points. The grid is 40 units wide (labeled 2 to 40 on the left) and 39 units high (labeled 1 to 39 on the right). The sampling points are marked by small circles. Some points are connected by lines, forming a network. The distribution is dense in the central area and sparser towards the edges.

Figure 1 shows a 6x6 grid of squares. The grid is divided into four quadrants by a vertical line between columns 3 and 4 and a horizontal line between rows 3 and 4. The quadrants are labeled: top-left is 'a', top-right is 'b', bottom-left is 'c', and bottom-right is 'd'. The grid is also labeled with '6' at the top and '5' on the right side.

☐ Kon RS   ☐ Kon WS   ☐ K2trng   ☐ Ssk   ☐ SK2P   ☐ Yo





## Find the Dragon The Dragon Roundup was a success.



We thank you all for the fun spirit you exhibited in the hunt.

Our drawing winner for the magazine hunt was **Janet Flores of Las Vegas, Nevada**. She found the dragons on pages 2, 44, 51, 54, 62, 68, 74, 82, 88, and 114. The clever little guys hid so creatively through their chameleon properties.

The winner for the Web hunt was **Karen Cramer of Silvis, Illinois**. She scoured our Web pages to find all ten dragons.

Both winners will receive a copy of The Best of Lopi and a yarn pack of their choice from the book.

A special thanks to our sketch artist, Natalie Sorenson.

**Knitter's Magazine**  
Dragon Contest  
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Sioux Falls, SD 57101.1525

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Winter is prime time for handknits for you and your family. We offer a pleasing assortment of styles for cool-weather layering and holiday celebrations.

It's cool, it's hot, and it's versatile enough to take you into the next season: Sharon Shoji's ice-blue shawl and shell set combines a classic tweed shell with a luscious cabled mohair shawl.

Norah Gaughan designed the scarf coat with no closures. Just wrap the scarf ends around your neck and off you go. Made in a colorful textured yarn, this one-piece coat works well for many climates and occasions.

It is all in the details. Kathy Zimmerman's contemporary, tweed vest features shaping tricks to give it unique style with an Eastern feel.

Kennita Tully's garter stripe jacket, knit in a bulky wool ribbon tape yarn, has clean, simple lines and a firm fabric for a sporty, dress-casual look. The pockets and lapels expose the reverse side of the fabric for a little added interest.

Based on the classic smoking jacket, the handsome gray cardigan by Norah Gaughan is ready for any occasion. He'll appreciate the comfort of the luxurious yarn, and you will, too, when you knit the elegant kimono jacket for yourself with the same yarn. The red color will add excitement to any look and both pieces can be dressed up or down.

Kids will love to wear the boldly striped sweater and matching scarf by Katharine Hunt. The tabbed hemline and asymmetric color placement add charm. Knit sideways, the striping is easy because you only knit one color at a time.

Alpaca is warm, drapes beautifully, and looks fabulous. Deb Newton used an alpaca blend for her cozy cabled car coat and scarf. These knits are so comfortable that you won't want to take them off.



56

**52 Icy blue luxury**  
Sharon Shoji

**54 Scarf coat**  
Norah Gaughan

**56 Eastern influence vest**  
Kathy Zimmerman

**58 Boxy jacket**  
Kennita Tully

**60 Men's smoking jacket**  
Norah Gaughan

**62 Kimono wrap**  
Norah Gaughan

**64 Jester stripes**  
Katharine Hunt

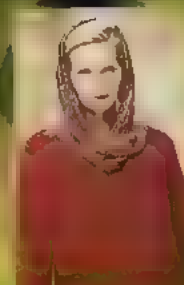
**66 Cabled car coat**  
Deborah Newton



60, 62



58



62



66



64



54



ICY BLUE LUXURY

52



## 52 Knitter's Magazine WINTER 2002



RY ICY BLUE LUXU

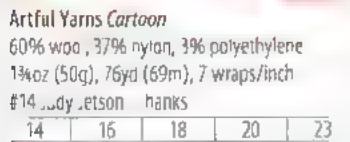
SENSATIONAL SHAPES





**1** Body of coat is worked side to side in one piece, from right front scarf to left front scarf. **2** For ease in working, mark RS of work

	XS	S	M	L	XL
<b>Finished Measurements (closed)</b>					
<b>Underarm</b>					
	40"	44"	48"	52"	56"
<b>Length</b>					
	25"	26"	27 3/4"	28 3/4"	29 3/4"
<b>Yarns</b>					



60% wool, 37% nylon, 3% polyethylene  
13oz (50g), 76yd (69m), 7 wraps/inch  
#14 Judy Nelson hanks

14	16	18	20	23
----	----	----	----	----

**Gauge** 15 sts and 20 rows to 4" (10cm) over K1, P1 Rib, using size 6mm (US10) needles

Thank you, Grace! (Norah was taught to knit by Grace Judson when they were both children. Grace is currently the Fastest Knitter in the US.)

**M**inimalist knitwear. The body is in one piece from scarf to the ankle, shaping is done by flat knitting. The shoulders





SENSATIONAL SHAP



# Notes

1 See *School*, p. 91, for 3-needle bind-off and cable cast on. 2 Use cable cast-on throughout. 3 When binding off sts in garter st, use k2tog bind-off (see below). 4 See p. 99 for charts.

## Back

With size 4.5mm (US 7) needles, cast on 105 (121, 137, 153, 169) sts. **Foundation row** (WS) K1, \*p3, k1; rep from\* to end. Work Chart A until piece measures 16 1/4" from beg, end with a WS row.

### Armhole borders

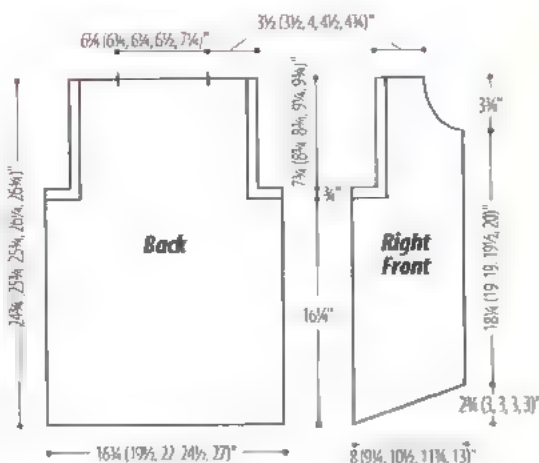
K first 16 (24, 28, 32, 36) sts, dec 4 (4, 5, 6, 7) sts evenly across, work in pat as established to last 16 (24, 28, 32, 36) sts, k to end, dec 4 (4, 5, 6, 7) sts evenly across—97 (113, 127, 141, 155) sts. **Next**

## K2TOG BIND-OFF

\*K2tog, sl st back to LH needle; rep from\*

## Intermediate +

Vest	shown	S	M	L	XL	XXL
<b>Finished Measurements (buttoned)</b>						
<b>Underarm</b>						
		33 3/4"	39"	44"	49"	54"
<b>Length (including edging)</b>						
		25 1/2"	26 1/2"	26 1/2"	27"	27 1/2"
<b>Yarns</b>						
Dale of Norway <i>Sisik</i> 30% wool, 30% mohair, 34% acrylic, 6% viscose						
1 3/4oz (50g), 148yd (135m), 10 wraps/inch						
#163 Chartreuse balls						
		6	7	8	9	10
<b>Needles</b> Size 4.5mm (US 7) or size to obtain gauge						
Size 3.75mm (US 5) circulars, 16" and 32" (40cm and 80cm) long						
<b>Buttons</b> Seven 1 1/4" (32mm)						
<b>Extras</b> St markers and holders						
<b>Gauge</b> 25 sts and 26 rows to 4" (10cm) over Chart A, using size 4.5mm (US 7) needles						



**5 rows** Keep first and last 12 (20, 23, 26, 29) sts in garter st (knit every row), and rem sts in pat as established.

### Shape armholes

Bind off 8 (16, 19, 22, 25) sts at beg of next 2 rows—81 (81, 89, 97, 105) sts. Keeping first and last 4 sts in garter st, and rem sts in pat as established, work until armhole measures 7 3/4" (8 3/4, 8 3/4, 9 1/4, 9 3/4)", end with a WS row. **Next row** (RS) Work 21 (21, 25, 28, 30) sts and place these sts on hold for shoulder, bind off center 39 (39, 39, 41, 45) sts for back neck, work to end and place these sts on hold for shoulder.

### Right Front

With size 4.5mm (US 7) needles, cast on 5 (5, 6, 6, 7) sts. **Beg Chart B (Right Front Edge Shaping): Foundation row** (WS) K1, p3, k1, p0 (0, 1, 1, 2). **Row 1** (RS) Cast on 5 (5, 6, 6, 7) sts, then k1 (1, 3, 3, 1), [p1, k3] 1 (1, 1, 1, 2) times, p1, POP, p1 2 [K1, p3] 2 (2, 3, 3, 3) times, [k1, p1] 1 (1, 0, 0, 1) time. Cont in pat through chart row 18 (20, 20, 20, 20), casting on at beg of RS rows 5 (5, 6, 6, 7) sts 8 (6, 9, 1, 4) times, then 0 (6, 0, 7, 8) sts 0 (3, 0, 8, 5) times—50 (58, 66, 74, 82) sts. **Beg Chart A: Row 7 (9, 9, 9, 9)** (RS) K1, work 8-st rep of chart row 7 (9, 9, 9, 9) to last st, p1. Work even until piece measures same length as back to armhole border, end with a WS row.

### Armhole border

**Next row** (RS) Work in pat over 34 (34, 38, 42, 46) sts, k last 16 (24, 28, 32, 36) sts, dec 4 (4, 5, 6, 7) sts evenly across—46 (54, 61, 68, 75) sts. **Next 6 rows** Keep 12 (20, 23, 26, 29) sts at armhole edge in garter st and rem 34 (34, 38, 42, 46) sts in pat as established. **Next row** (WS) Bind off 8 (16, 19, 22, 25) sts, work to end—38 (38, 42, 46, 50) sts. Work even until armhole measures 4 (5, 5, 5 1/2, 6)", end with a WS row.

### Shape neck

**Next row** (RS) Bind off 6 (6, 6, 7, 8) sts (neck edge), work to end. Cont to bind off at neck edge every RS row 2 sts 3 (3, 3, 3, 4) times, and 1 st 5 (5, 5, 5, 4) times—21 (21, 25, 28, 30) sts. Work even until armhole measures same length as back to shoulder. Place sts on hold.

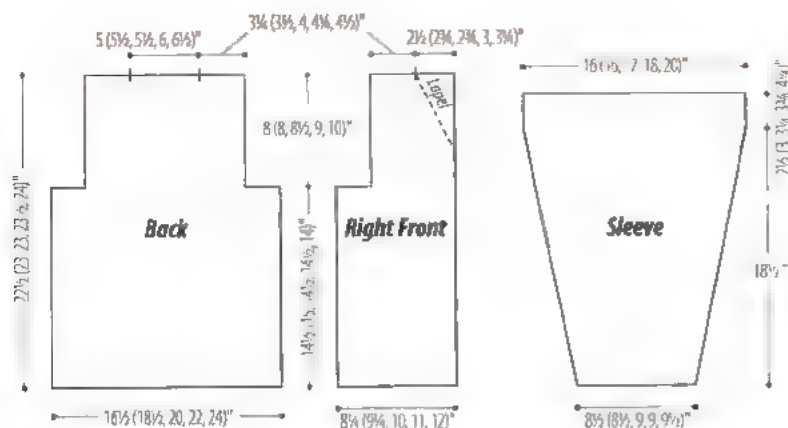
(continues on page 98,

**A** shaped hemline, right-angle armholes, stand-up collar, and interesting stitch pattern offer a hint of the Eastern influence in this stylish vest. Work it up in a sumptuous tweed yarn in an exciting color for a garment with true Western appeal.

Designed by Kathy Zimmerman







## Note

Carry yarns loose y along side of work until needed again.

## Garter Stripe Pat

\*K 2 rows A, 2 rows B, 2 rows C; rep from\* for Garter Stripe Pat. The result-

Side A (Right Side of Jacket Body & Sleeves)



Side B (Right Side of Pockets)



## Intermediate

Sizes XS S M L XL

Finished Measurements (closed)

Underarm 33" 37" 40" 44" 48"

Length 22½" 23" 23" 23½" 24"

Yarns



Muench Bergamo 100% merino wool  
 1¾oz (50g) 66yd (60m), 4 wraps/nch

A #3900 Brown balls  
 6 6 7 7 8

B #3901 Red balls  
 6 6 7 7 8

C #3902 Green balls  
 6 6 7 7 8

Needles Size 6.5mm (US10½), or size to obtain gauge

Extras St markers

Gauge 16 sts and 28 rows to 4" (10cm) over garter st (k every row) using size 6.5mm (US10½) needles

ing fabric will look different on each side (see illustrations). For the jacket body, Side A is the right side (or outside), and Side B is the wrong side (or inside).

For the pockets, Side B is the right side, and Side A is the wrong side

## Back

With A, cast on 66 (74, 80, 88, 96) sts. Work Garter Stripe Pat until piece measures 14½ (15, 14½, 14½, 14)" from beg, end with a WS (or Side B) row.

## Shape armholes

Bind off 10 (12, 13, 15, 17) sts at beg of next 2 rows—46 (50, 54, 58, 62) sts. Work even until armhole measures 8 (8, 8½, 9, 10)". Bind off. Place marker on each side of center 20 (22, 24, 26) sts for neck.

## Right Front

With A, cast on 33 (37, 40, 44, 48) sts. Work Garter Stripe Pat until piece measures same length as back to armhole, end with a RS (or Side A) row (1 row higher than where back ended before armhole).

## Shape armhole

**Next row** (WS) Bind off 10 (12, 13, 15, 17) sts, k to end—23 (25, 27, 29, 31) sts. Work even until armhole measures same length as back to shoulder. Bind off. Place a marker 13 (14, 16, 17, 18) sts in from armhole edge for shoulder

## Left Front

Work as for right front, reversing shaping by working armhole bind-off on a RS row (on same row as first back armhole bind-off)

## Sleeves

With A, cast on 34 (34, 36, 36, 38) sts. Work Garter Stripe Pat, AT SAME TIME, inc 1 st each side every 6th row 0 (0, 0, 7, 19) times, every 8th row 10 (10, 15, 11, 2) times, every 10th row 5 (5, 1, 0, 0) times—64 (64, 68, 72, 80) sts. Piece measures approx 18½" from beg. Work 2½ (3, 3¼, 3¾, 4¼)" even. Bind off.

## Pockets MAKE 2

With A, cast on 22 sts. Work 6" in Garter Stripe Pat. Bind off.

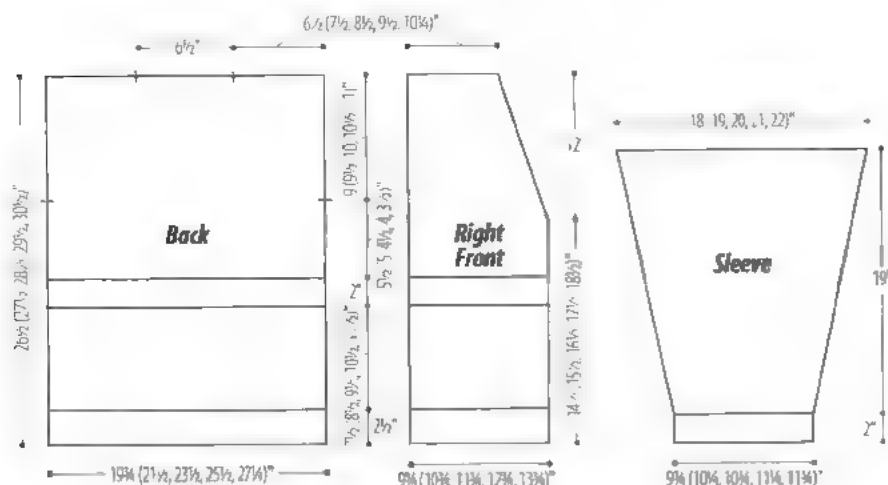
(continues on page 100)

Colorful stripes of garter stitch add unexpected excitement to this easy-shape jacket. Designed by Kennita Tully



JACKET BOXY JACKET SENSATIONAL SHAPES





## Note

See *School*, p. 91 for ssk

## Back

With smaller needles, cast on 99 (105, 117, 123, 135) sts. **Beg Rib pat:** **Row 1** (RS) \*K3, p3; rep from\*, end k3. **2** \*P3, k3; rep from\*, end p3. Rep last 2 rows until rib measures 2 1/2" dec 15 (13, 17, 15, 19) sts evenly across last (WS) row—84 (92, 100, 108, 116) sts. Change to larger needles. Work in St st until piece measures 10 (11, 12, 13, 14)" from beg, end with a RS row. K 15 rows

(8 garter ridges). Cont in St st until piece measures 26 1/2 (27 1/2, 28 1/2, 29 1/2, 30 1/2)" from beg. Bind off.

## Right Front

With smaller needles, cast on 52 (52, 58, 64, 64) sts. **Beg Rib pat:** **Row 1** (RS) K4, \*p3, k3; rep from\*. **2** \*P3, k3; rep from\*, end p4. Rep last 2 rows until rib measures 2 1/2", dec 10 (6, 8, 10, 6) sts evenly across last (WS) row—42 (46, 50, 54, 58) sts. Change to larger needles. Cont as for back until piece measures 14 1/2 (15 1/2, 16 1/2, 17 1/2, 18 1/2)" from beg, end with a WS row.

## Shape V-neck

**Dec row** (RS) K2, k2tog, k to end. Rep dec row every 4th row 9 times, then every 6th row 4 times—28 (32, 36, 40, 44) sts. Work even until piece measures same length as back to shoulder. Bind off.

## Left Front

Work as for right front, reversing rib pat and neck shaping. Work Rib pat as foll: **Row 1** (RS) \*K3, p3; rep from\*, end k4. **2** P4, \*k3, p3; rep from\*. Work V-neck Dec row as foll: K to last 4 sts, ssk, k2.

## Sleeves

With smaller needles, cast on 39 (39, 45, 45, 45) sts. Work Rib pat as for back for 2", inc 3 (5, 1, 3, 5) sts on last (WS) row—42 (44, 46, 48, 50) sts. Change to larger needles. Work in St st, inc 1 st each side on 5th row, then every 4th row 0 (3, 6, 9, 12) times, every 6th row 17 (15, 13, 11, 9) times—78 (82, 86, 90, 94) sts. Work even until piece measures 21" from beg. Bind off.

## Finishing

Block pieces. Sew shoulders. Place 5 markers along left front edge for buttonholes, with the first at beg of V-neck shaping, the last approx 1 1/2" from lower edge, and 3 others spaced evenly between.

(continues on page 96)

Soft and lush, this cardigan has the comfort of the most luxurious bathrobe but its classic style won't be confined to the house. Your guy will love it!

Designed by Norah Gaughan

## Intermediate

Sizes	shown				
XS	S	M	L	XL	
Finished Measurements (buttoned)					
Underarm					
40 1/2"	44 1/4"	48 1/4"	52 1/4"	56"	
Length					
26"	27 1/2"	28 1/2"	29 1/2"	30 1/2"	
Yarns					

Reynolds Devotion 51% angora, 49% nylon  
1 1/4oz 50g 93yd (84m), 8 wraps/ndt  
#243 grey heather balls

14 16 17 19 21

Needles Sizes 4.5 and 5.5mm (US 7 and 9) or size to obtain gauge

Size 4.5mm (US 7) circular 36" (90cm) long

Buttons Five 1" (24mm)

Gauge 17 sts and 24 rows to 4" (10cm) over St st (k on RS, p on WS), using larger needles



SMOKING JACKET MEN

JACKET SENSATIONAL



## Notes

**1** See *School*, p. 91 for ssk, long-tailed cast-on and cable cast-on.  
**2** Sweater fronts are worked separately, then joined to work sweater back.  
**3** For ease in working, mark RS of work.

## Left Front

Cast on 46 (48, 50, 54, 58) sts, using long-tailed cast-on. K 81 (83, 85, 89, 93) rows. Piece measures approx 10 (10½, 10½, 11, 11½)" from beg.

*Shape V-neck and sleeve*

**Dec row** (RS) K to last 4 sts, ssk, k2. Rep Dec row every 4th row 8 (9, 9, 10, 11) times, then every 6th row 9 times. AT SAME TIME, after 38 rows of neck shaping have been worked and piece measures approx 14¾ (15, 15¼, 15¾, 16¼)" from beg, shape sleeve as foll:

**Next row** (RS) Cable cast on 56 sts, work to end. When all neck decs have

been worked, work 8 (6, 8, 8, 8) rows even. Place rem 84 (85, 87, 90, 93) sts on hold.

## Right Front

Work as for left front, reversing shaping. Reverse V-neck shaping by working Dec row as foll. **Next row** (RS) K2, k2tog, work to end. Reverse sleeve shaping by casting on 56 sts at beg of a WS row after 39 rows of neck shaping have been worked.

When all neck decs have been worked, work 8 (6, 8, 8, 8) rows even.

*Join fronts*

**Next row** (WS) K84 (85, 87, 90, 93) sts of right front sleeve, cable cast on 24 (26, 26, 28, 30) sts for back neck, k84 (85, 87, 90, 93) left front sleeve sts from holder—192 (196, 200, 208, 216) sts

## Back

*Shape sleeves*

K 56 (58, 60, 64, 68) rows. Bind off 56 sts at beg of next 2 rows—80 (84, 88, 96, 104) sts. K 118 (120, 122, 126, 130) rows. Bind off.

## Finishing

*Sleeve cuff*

With RS facing, pick up and k54 (56, 58, 62, 66) sts along sleeve edge. K 23 rows. Bind off.

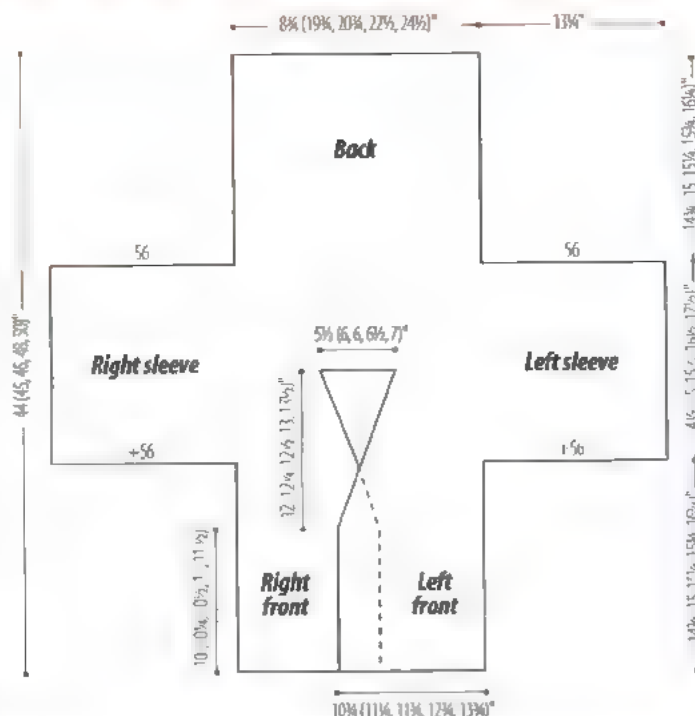
*Neckband*

With RS facing, beg at point of right front V-neck shaping and pick up and k49 (51, 51, 53, 55) sts evenly along right front neck, 24 (26, 26, 28, 30) sts along back neck, and 49 (51, 51, 53, 55) sts along left front neck—122 (128, 128, 134, 140) sts. K 21 rows. Bind off. Sew side and sleeve seams. □

*Norah Gaughan resides in a two-family 1880's work in progress (carpentry and painting help graciously accepted)*

**T**he essence of the kimono, this style is ageless. It looks great with a flowing batik skirt on a 20-year-old, and equally beautiful with a narrow gray skirt and pearls on someone 30 years older. Knit in garter stitch, and made in one piece from front to back, the only shaping is at the front neck. Wide bands of garter stitch at the neck and cuffs are an easy, bold completion.

Designed by **Norah Gaughan**



## Easy+

**Sizes** shown XS S M L XL

## Finished Measurements (closed)

**Underarm**  
 37½" 39½" 41½" 45" 49"

**Length**  
 22" 22½" 23" 24" 25"

## Yarns

Reynolds Devotion 51% angora, 49% nylon  
 1¾oz (50g), 93yd (84m), 8 wraps/inch  
 #210 Red balls  
 14 15 16 17 17

**Needles** Size 5.5mm (US 9) circular, 29" (74cm) long or size to obtain gauge

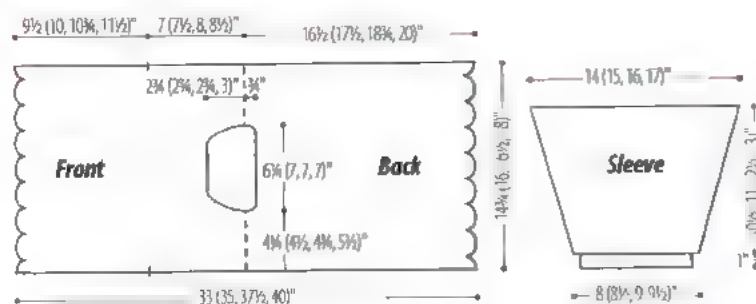
**Gauge** 17 sts and 32 rows to 4" (10cm) over garter st (k every row), using size 5.5mm (US 9) needles





SENSATIONAL SHAPES





## PULLOVER

### Notes

1 See *School*, p. 91 for cable cast-on. 2 Body of sweater is worked from side to side in one piece.

### Stripe Pat for Body

**Row 1** (RS) [K1, p1] 3 times, k to last 6 sts, [p1, k1] 3 times. **2** [K1, p1] twice, k1, p to last 5 sts, [k1, p1] twice, k1. **3** [K1, p1] twice, k to last 4 sts, [p1, k1] twice. **4** Rep row 2. **5** Rep row 1. **6** [K1, p1] 3 times, k1, p to last 7 sts, [k1, p1] 3 times, k1. **7** [K1, p1] 4 times, k to last 8 sts, [p1, k1] 4 times. **8** Bind off 3 sts, \*k1, p1, rep from\*, end k1. **9** Bind off 3 sts, sl rem st on RH needle to LH needle, cut yarn

Join new color, \*p1, k1; rep from\*, end p1. Cable cast on 3 sts. **10** \*K1, p1; rep from\* to end. Cable cast on 3 sts. **11** Rep row 7. **12** Rep row 6. Rep rows 1–12 for Stripe Pat for Body.

### Body

With larger needles and A (A, A, C), cast on 149 (159, 169, 181) sts. Beg with pat row 1 (3, 1, 3), work Stripe Pat for Body, foll Color and Pat Sequence Chart (for size you are making) for color changes. Work until 25 (27, 29, 33) rows have been worked from beg, ending with pat row 1 (5, 5, 11) of stripe D. Mark 75th (80th, 85th, 91st) st (for center)

### Shape neck

**Next row** (WS) Cont pat as established, work 68 (73, 78, 83) sts, join 2nd ball of yarn and bind off 7 (7, 7, 8) sts, work to end. Working both sides at same time, dec 1 st at each neck edge every row 3 times, then cont to dec at front neck edge only every row 3 times more—71 (76, 81, 87) sts on back, and 62 (67, 72, 77) sts on front. Work 25 (29, 29, 29) rows even inc 1 st at front neck edge every row 3 times, then inc 1 st at both neck edges every row 3 times. **Next row** (WS) Work to end of first half, cast on 7 (7, 7, 8) sts, then work to end of 2nd half—149 (159, 169, 181) sts. Work even to end of Color and Pat Sequence Chart. Bind off.

### Left Sleeve

With smaller needles and A (A, C, A), cast on 37 (39, 41, 43) sts. **Beg Seed St: Row 1** (RS) \*K1, p1; rep from\*, end k1. **Rows 2–6** Rep row 1 five times. Change to larger needles. Work Stripe Pat Chart for Left Sleeve, AT SAME TIME, inc 1 st each side (working incs into pat) on 3rd row, then every 4th row 9 (14, 12, 14) times, every 6th row 3 (0, 3, 2) times—63 (69, 73, 77) sts. Work even through chart row 64 (66, 76, 78). Mark 32nd (35th, 37th, 39th) st (for center). Bind off

### Right Sleeve

With smaller needles and B (B, A, B), cast on 37 (39, 41, 43) sts. Work as for left sleeve, foll Stripe Pat Chart for Right Sleeve.

### Finishing

#### Block pieces

#### Neckband

With RS facing, circular needle and A, beg at left shoulder and pick up and k77 (85, 85, 87) sts evenly around neck edge. Place marker, join, and work Seed St in rnds as foll: **Rnd 1** \*K1, p1; rep

(continues on page 104)

**Y**our little one will be ever-so-cute in his jester stripe top and matching scarf. Moss stitch patterning on the tabs and color changes add depth to the vertical stripes in the easy, side-to-side sweater.

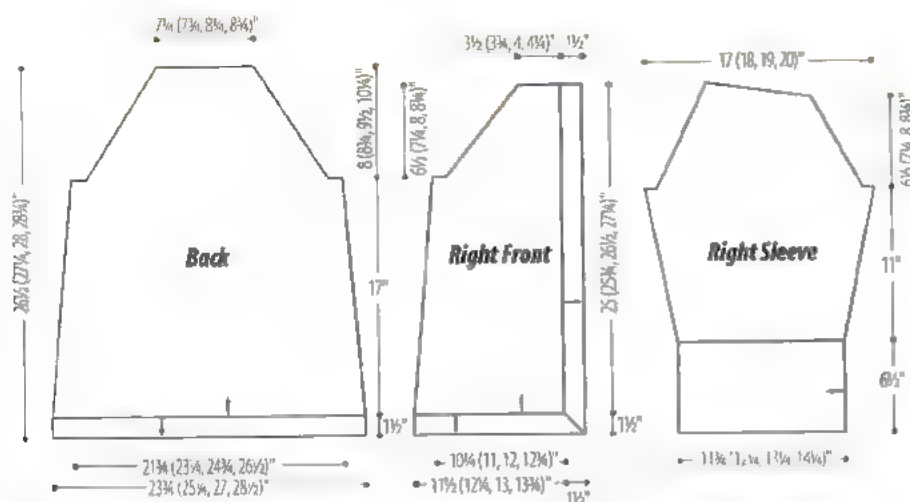
Designed by Katharine Hunt

PULLOVER	Intermediate +
Size	4 6 8 10
Finished Measurements	
Underarm	29 1/2" 32" 33" 36"
Length	16 1/2" 17 1/2" 18 3/4" 20"
Yarns	
Unique Ko ours/Mission Falls 1824 Wool 100% wool	
1 3/4 oz (50g) 85yd (78m), 9 wraps/ndch	
A #22 mk balls	3 3 3 3
B #20 Cornflower balls	2 3 3 3
C #21 Denim balls	2 2 2 3
D #25 Rose balls	1 1 1 1
Needles 4.5 and 5.5mm (US 7 and 9) or size to obtain gauge	
Size 4.5mm (US 7) circular needle, 16" (40cm) long	
Extras Stitch markers	
Gauge 18 sts and 24 rows to 4" (10cm) over St st (k on RS, p on WS), using larger needles	



SENSATIONAL SHAPES





### Note

See *School*, p. 91 for ssk, ssp, and M1 (knit and purl).

**Back**

With larger needles, cast on 94 (100, 106, 112) sts. **Beg Charts A and B:** **Row 1** (RS) K2, p30 (32, 34, 36), work 8 sts Chart A, p14 (16, 18, 20), work 8 sts Chart B, p30 (32, 34, 36), k2. **2** P2, k30 (32, 34, 36), work 8 sts Chart B, k14 (16, 18, 20), work 8 sts Chart A, k30 (32, 34, 36), p2. Work in pat as established for 14 more rows. **Dec row** (RS) Work to end of Chart A, p2tog, p to 2 sts before Chart B, ssp, work to end. Cont in pat, rep Dec row every 20th row 5 times.

more, AT SAME TIME, when 94 rows have been worked from beg. and piece measures approx 17", work as foll:

### Shape random armholes

Bind off 4 sts at beg of next 2 rows. **Dec row** (RS) K1, p2tog, work to last 3 sts, ssp, k1 **Next row** P1, work in pat to last st, p1. Rep last 2 rows 20 (22, 24, 26) times more—32 (34, 36, 38) sts. Bind off

### Right Front

With larger needles, cast on 45 (48, 51, 54) sts. **Beg Chart B:**  
**Row 1** (RS) K1, p10 (11, 12, 13), work 8 sts Chart B, p24 (26, 28, 30), k2. **2 P2**, k24 (26, 28, 30), work 8 sts Chart B, k10 (11, 12, 13), p1. Work in pat as established for 14 more rows. **Dec row** (RS) Work to 2 sts before Chart B, ssp, work to end. Cont in pat, rep Dec row every 20th row 5 times more. **AT SAME TIME**, when 95 rows have been worked from beg. work as foll:

Shape raglan armhole

**Next row** (WS) Bind off 4 sts, work to end. **Dec row 1** (RS) Work in pat to last 3 sts, ssp, k1. **Next row** P1, work to end. Rep last 2 rows 13 (15, 17, 19) times more—21 (22, 23, 24) sts. \*Work Dec row 1 once. **Dec row 2** (WS) P1, ssk, work to end. Rep from\* twice more—15 (16, 17, 18) sts. Bind off.

### Left Front

With larger needles, cast on 45 (48, 51, 54) sts. **Beg Chart A:**  
**Row 1** (RS) K2, p24 (26, 28, 30), work 8 sts Chart A, p10 (11, 12, 13), k1 2 P1, k10 (11, 12, 13), work 8 sts Chart A, k24 (26, 28, 30), p2. Work 14 rows even **Dec row** (RS) Work to end of Chart A, p2tog, work to end. Cont in pat, rep dec row every 20th row 5 times more. AT SAME TIME, when 94 rows have been worked from beg. work as foll:

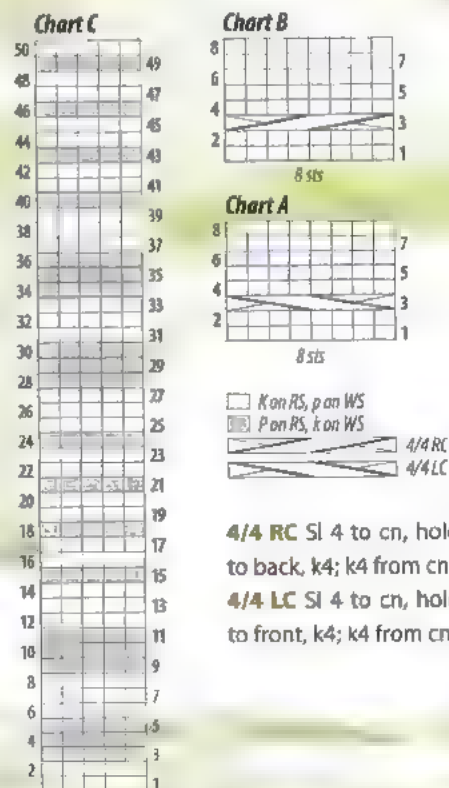
Shape raglan armhole

**Next row (RS)** Bind off 4 sts, work to end. Work 1 row even.  
**Dec row 1** K1, p2tog, work to end. Rep Dec row 1 every RS row 13 (15, 17, 19) times more. Work 1 row even. \*Work Dec row 1 once. **Dec row 2 (WS)** Work to last 3 sts, k2tog, p1. Rep from\* twice more—15 (16, 17, 18) sts. Bind off.

(continues on page 94)

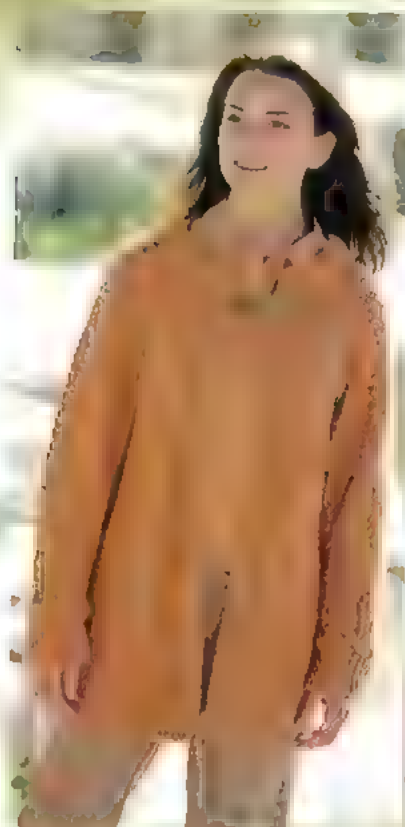
**A**lpacaboucle gives this stylish car coat and matching scarf incredible warmth and drape. The cable accent lends interest without fuss.

Designed by **Deborah Newton**





SENSATIONAL SHAPES



Hats and scarves are typical choices for winter knitting. But as you'll see, these projects are anything but ordinary. Lily Chin's pocket stole gives you a cuddly wrap with the added dimension of woven-in contrast color. The pockets will hold the things you need when you are on the go.

Headgear takes on a new twist in a funky hat designed by Annie Modesitt. Knit a triangle, then fold it into a hat with enough character to stand out on the slopes, playground, or city streets. Denise Powell's offbeat mortarboard beret will put you at the head of the fashion class when you top off your outfit with this smart accessory.

Headbands are fun, quick-knit accessories (they're great for last-minute gifts, too), and Donna Druchunas has created a super-easy pattern to knit up soft, luxurious yarns into beautiful headbands you'll want to wear everywhere this season.

Susan Wills' bias scarf is another quick knit for you and for gifts. We show it as a necktie with schoolgirl charm, but it's equally useful as a muffler on windy winter jaunts into the snow.

Want to turn heads? Lily Chin combines the stay-put features of a shrug with the glamour of a glitzy shawl. Spice up your party dressing in this no-fuss holiday wrap.

Cleopatra's dramatic style inspired Annie Modesitt to create a linen collar embellished with beads and baubles for a look that spans the centuries. Worn with a simple turtleneck or your basic black dress, this bejeweled neckpiece will top off your outfit as beautifully as anything from Tiffany & Co., Harry Winston, or Van Cleef and Arpels, and at an affordable price!

Terri Shea's shaped scarf does dual duty as a stole for evening and a muffler over a jacket or coat for daytime. The stitch is simple, and the fuzzy border is a quick finish.

Keeping children's hands warm out-of-doors can be a challenge. Wendy Henderson offers a fun pastel pink muff and hat set to ease the problem of lost mittens and gloves. The hot pink eyelash trim is perfect for little girls and the muff is easily found on the coat rack.

Kathy Zimmerman's scarf and hat in moss stitch are mom's reward. The soft, handpainted yarn is accented with a bold contrast block band and tassels to add elegance and warmth to your winter outerwear.

Knitting stripes is especially easy when you free yourself to change color at will, and knot the yarn into fringe at each color change. Julie Gaddy's unconventional design is a fun accessory for the whole family.

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# **Pocket shawl**

Lily M. Chin

71

# **Triangle hat**

Annie Modesitt

74

# **Ski bands**

Donna Druchunas

76

# **Mortarboard**

Denise Powell

78

# **Showtime shrug**

Lily M. Chin

80

# **Egyptian collar**

Annie Modesitt

82

# **Shaped scarf**

Terri Shea

84

# **Pillbox & muff**

Wendy Henderson

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# **Cap 'n scarf**

Kathy Zimmerman

88

# **Family wraps**

Julie Gaddy

90

# **Bias scarf**

Susan Wills

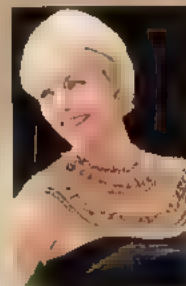
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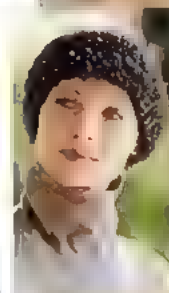
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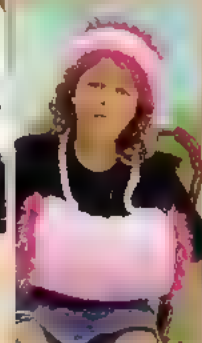
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78





POCKET SHAWL

70

86



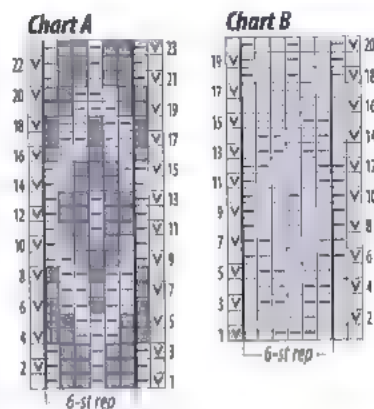
Shawt

### Top Pocket

With MC, cast on 33 sts. Beg with a WS row, work 13 rows of Chart C. Cut CC. With MC only, work rows 6–20 of Chart B, then work rows 1–17 once more. Bind off.

### Lower Pocket

With MC, cast on 33 sts. Beg with a WS row, work rows 1–20 of Chart B, then work rows 1–12 once more. Join CC and work 13 rows of Chart C. Bind off



## Finishing

Block pieces. Sew pockets to shawl, centered and abutting shawl borders. ◊

*Lily Chin, author of The Urban Knitter, is really secretly a suburban housewife with 6 kids and 35 cats. .NOT!*

### Intermediate + Sizes

One size

### Finished Measurements

10" x 65"

## Yarns

**MC Skacel Samo** 41% k d mohair,  
37% cotton, 17% acrylic, 5% wool  
7oz (25g) 80yd (73m) 10 wraps/inch  
#23 denim — 8 skeins

CC Skacet Stahl Wolle Flanell

51% merino, 49% acrylic  
14oz (50g), 96yd (88m); 9 wraps/inch  
#1472 flag blue — 1 skein

**Needles** Size 3.75mm (US 5) or size to obtain gauge

**Gauge** 23 sts and 30 rows to 4" (10cm) over Chart B, using size 3.75mm (US 5) needles and MC

**A**dd a contrasting color to your knitting by using a technique that is sometimes referred to as Swedish weaving or inlay. A contrasting-color strand is woven between stitches or groups of stitches to create additional design and depth. The contrasting yarn is never worked, it is carried behind the work then moved between stitches to float across the front, covering the stitches of the main color. In stockette, the weaving yarn will both

cover and expose knit stitches on the front and purl stitches on the back (see **Swatch A**).

For a more reversible pattern, try weaving over a knit-purl combination such as ribbing or seed stitch (**Swatches B and C**). The result is a fabric that does not curl, and the two sides mirror one another in a positive-negative play of color.

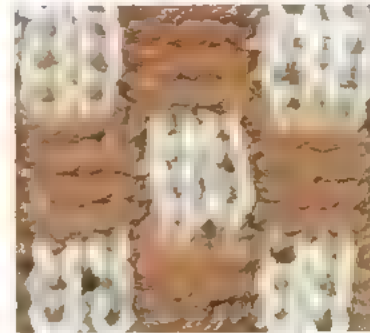
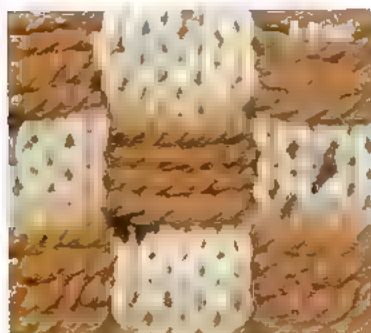
The concept is very simple. When you work stitches with the weaving

yarn at the front of the work, these stitches will be covered and the stitches on the opposite side of the work will be exposed. Working stitches with the yarn at the back will leave the stitches at the front exposed while covering the stitches at the back of the work.

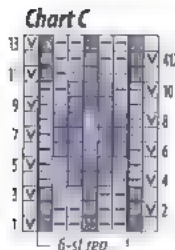
This weaving technique can also be used with more complex patterns, such as brocade, for a truly stunning interplay of design and texture. You may choose to cover either the knit stitches or the

purl stitches. In the Pocket Shawl, the knit stitches were covered, leaving the purl stitches exposed, achieving a tapestry effect. The weaving here is used only for bands of color but certainly you may choose to weave the entire length of a project.

When determining an appropriate pattern to use with this weaving technique, keep in mind the positive/negative aspects. What is covered on one side will not be covered on the





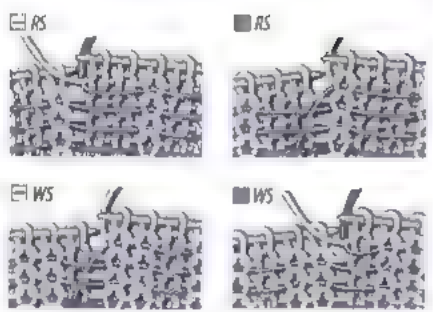


Stitch key for Chart B

- K on RS, p on WS
- P on RS, k on WS
- ▽ Sl 1 purlwise with yarn at WS

Stitch key for Charts A & C

- On RS rows
- Bring CC to opposite side of work, bring MC to WS and k with MC
  - Bring CC to WS, MC to RS and p with MC
  - Bring CC to RS, MC to WS and k with MC
  - ▽ Sl 1 purlwise with yarn in back (wyib)
- On WS rows
- Bring CC to opposite side of work, bring MC to WS and p with MC
  - Bring CC to WS, MC to RS and k with MC
  - Bring CC to RS, MC to WS and p with MC
  - ▽ Sl 1 purlwise with yarn in front (wyif)



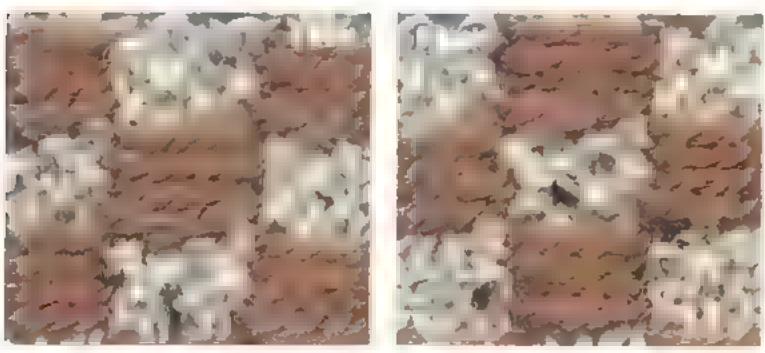
other, and vice versa. If true reversibility is desired, opt for a pattern where the positive space is equal to the negative space, such as simple checkerboards, diamonds, or interlocking patterns.

It is most effective to weave a yarn that is thicker than the knitting yarn. A

thicker weaving yarn offers more "coverage" over the knitted background fabric. Just remember, do not pull the weaving yarn too tightly, or the fabric will pucker.

As with Fair Isle knitting, keep the width of the floats to a minimum in the patterning. □

**Swatch A** Showing both the knit and purl side of stockinette. **Swatch B** Over 1 x 1 ribbing. **Swatch C** Over seed stitch. Swatches B and C show the effect of using a reversible pattern.



Designed by **Annie Modesitt**

## 72 Knitter's Magazine WINTER 2002



ALL THE HAT TRIANGLE

TRIANGLE HAT WINTER WARMTH TR







# LIGHTWEIGHT

## **Notes**

See *School*, p. 91 for ssk and M1

## **LIGHTWEIGHT HEADBAND**

Cast on 10 sts. K 8 rows. **Beg Inc:** **Row 1** (WS) K4, p2, k4. **2** K4, M1, k2, M1, k4—12 sts. **3 and 5** K4, p4, k4. **4 and 8** Kn t. **6** K4, M1, k4, M1, k4—14 sts. **7 and 9** K4, p6, k4. **10** K4, M1, k6, M1, k4—16 sts. **11** K4, p8, k4. **12** Knit. Rep rows 11 and 12 until piece measures 16 (19)" from beg, end with a WS row. **Beg Decs:** **Row 1** (RS) K4, ssk, k4, k2tog, k4—14 sts. **2 and 4** K4, p6, k4. **3 and 7** Knit. **5** K4, ssk, k2, k2tog, k4—12 sts. **6 and 8** K4, p4, k4. **9** K4, ssk, k2tog, k4—10 sts. K 8 rows. Piece measures approx 18 (21)" from beg. Bind off.

## **Finishing**

Block piece. Sew seam. ◊

*Donna is a writer with a life-long interest in fiber crafts. She is currently working on a how-to book on knitted rugs, to be published by Lark Books in Fall 2004.*

## **Easy**

**Sizes** S shown M/L

## **Finished Measurements**

**Circumference** 18" 21"

## **Yarns**

**Aurora/Garnstudio Karisma Angora Tweed**  
70% lambswool, 30% angora  
1¾oz (50g), 160yd, 145m, 12 wraps/inch  
#8—1 ball each size

**Needles** Size 4mm (US6, or size to obtain gauge)

**Gauge** 20 sts and 32 rows to 4" (10cm) over St st (k on RS, p on WS), using size 4mm (US6) needles

### Notes

1 See *School*, p. 91 for ssk and loop cast-on (left and right). 2 Change to circular needle when necessary, placing marker for beg of rnd. 3 For a smaller top of hat, work fewer incs

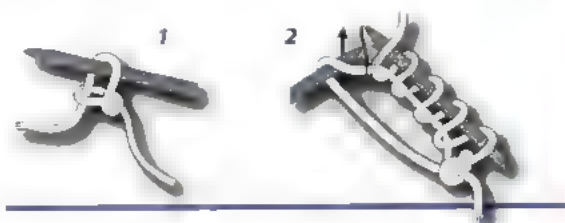
### Sl knot circular cast-on

Make a sl knot loop so that the cut end slides (Fig. 1). Work into loop as foll: \*yo, k1; rep from\* (Fig. 2)

### BERET

Cast on 8 sts onto 1 dpn, using sl knot circular cast-on. Do not turn. Slide sts to opposite end of needle and k8. Divide sts evenly over 4 dpns. Join and work in rnds as foll: **Rnd 1** [K1, loop cast on 1 right-slanting st (CO-R), k1 (corner st), loop cast on 1 left-slanting st (CO-L)] 4 times—4 sts on each needle. **2 and all even-numbered rnds** Knit. **3** [K2, CO-R, k1 CO-L, k1] 4 times—6 sts on each needle. **5** [K3, CO-R, k1, CO-L, k2] 4 times—8 sts on each needle. Cont to inc 2 sts on each

### SLIP KNOT CIRCULAR CAST-ON



needle every odd-numbered rnd (working 1 additional k st at beg and end of needle each time) until there are 50 (54) sts on each needle, end with an odd-numbered rnd. [P1 rnd, k1 rnd] twice. **Beg Dec rnds: Rnd 1** [K23 (25), ssk, k1 (corner st), k2tog, k22 (24)] 4 times. **2 and all even-numbered rnds** Knit. **3** [K to 2 sts before corner st, ssk, k1, k2tog, k to end of needle] 4 times. Rep rnds 2 and 3 until there are 26 (28) sts on each needle. K 3 rnds

### I-cord bind-off

With working yarn, cast on 5 sts onto last needle. With spare needle, \*k4, ssk, sl 5 sts back to LH needle; rep from\* until all sts have been bound off. Bind off last 5 sts. Join beg and end of cord

### Finishing

Weave in ends.

### Felting by hand

Prepare a basin of hot water and another of cold water. Add soap or dishwashing liquid to hot water and immerse hat. Rub hat briskly between your hands, turning hat so you work all areas of it. Every few minutes, wring the hat out of the hot water, immerse it in cold water, wring it out again, and return to hot water. Add more hot or cold water as necessary. After 10–15 minutes the hat should firm up and the top flatten out. Wring hat out and try it on. At this point I often baste a cotton string inside the band, tie it at the correct size, then rub and work the band section of the hat to ensure a proper fit. Leave cotton in until hat is dry. When hat is correct size, rinse it thoroughly in clean water, roll it in a towel to remove excess water, place on a flat surface, making sure it is square and flat and leave to dry, turning occasionally

*Denise is a hat person. She's worn a hat just about every day for the last, oh, mumbley-something years. Handknitted hats of all sizes, shapes, and colors are perfect for winter. That said, the prototype for this hat is frequently borrowed by her teenage daughter, so she doesn't get to wear it as much as she'd like.*

**S**how your smarts! The mortarboard is not just for graduation ceremonies any more—here it's a chic, felted square beret knit from the center out.

Designed by Denise Powell



### Intermediate +

Sizes	range	rnd
Size	S/M	L

### Finished Measurements

Circumference		
20"		22"

### Yarns



Cascade 220 100% wool  
3 1/2 oz (100g), 220 yd (200m), 9 wraps/inch  
#8012 doeskin heather 2 skeins each size  
#8895 Christmas red 2 skeins each size

**Needles** Five size 5mm (US 8) double-pointed needles (dpn) or size to obtain gauge  
Size 5mm (US 8) circular, 16" (40cm) long

**Extras** St marker

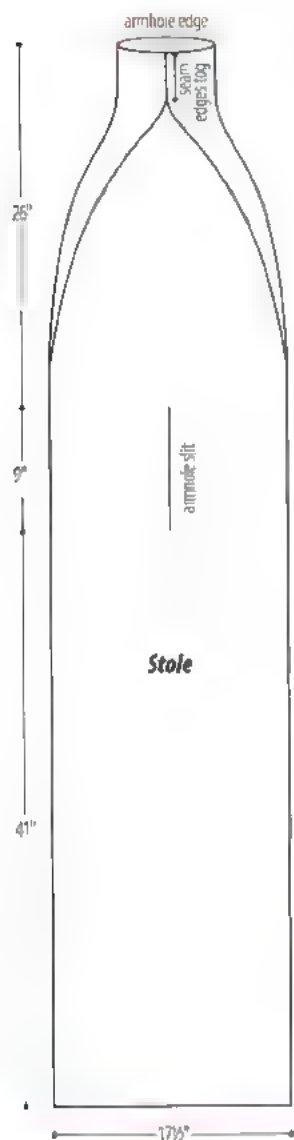
**Gauge (before felting)** 19 sts and 27 rows to 4" (10cm) over St st (k every rnd), using size 5mm (US 8) needles

**(after felting)** 19 sts and 35 rows to 4" (10cm)



WINTER WARMTH





### 3/3 Rib

MULTIPLE OF 6 STS, PLUS 2

**Row 1** K1, \*k3, p3; rep from\*, end k1. Rep row 1 for 3/3 Rib.

### STOLE

Loosely cast on 62 sts. Work 41" in 3/3 Rib.

*Armhole slit*

**Next Row** K1, [k3, p3] 4 times, k3, p2, p into front and back of next st, join 2nd ball of yarn, k into front and back of next st, k2, [p3, k3] 4 times, p3, k1—32 sts each side. Working both sides at same time, work even in 3/3 Rib on each half until armhole slit measures 9". **Join halves: Next row** Work to last 2 sts of first half, p2tog, then with same ball of yarn, k first 2 sts of 2nd half tog, k2, [p3, k3] 4 times, p3, k1. Cut 2nd ball of yarn. Work even on 62 sts until piece measures 76" from beg. Bind off. Cut yarn, leaving a 10" tail for armhole seam.

### Finishing

Block piece. Using 10" tail from bind-off, fold upper part of stole in half and seam side edges tog to desired length to form quasi short sleeve (see schematic).

*Trim*

With crochet hook, work half double crochet around armhole slit and around armhole edge of quasi sleeve.

*Lily has just completed samples for the Spring '03 runway collections in NYC.*

### Intermediate Sizes

One size

### Finished Measurements

17 1/2" x 6"

### Yarns



Plymouth/Adnafil's Stars

50% viscose, 50% polyamide/nylon  
1 3/4oz (50g), 71yd (65m), 10 wraps/inch  
#87 Red—9 skeins

**Needles** Size 6mm (US 10) or size to obtain gauge

**Extras** Size 6mm (4/10) crochet hook

**Gauge** 14 sts and 15 rows to 4" (10cm) over 3/3 Rib, using size 6mm (US 10) needles

### HALF DOUBLE CROCHET



**1** Yarn over, insert hook into next stitch. Yarn over and through stitch only. There are now 3 loops on the hook.



**2** Yarn over and through all 3 loops on hook one half double crochet complete. Repeat steps 1 2.

**S**how-stopping red! Wrap yourself in a glamorous stole that features the convenience of a shrug. Lily incorporated a cuff, armhole, and tail in this glitzy wrap knit in a fun and fuzzy yarn.

Designed by Lily M. Chin





WINTER WARMTH



## 80 Knitter's Magazine WINTER 2002



LAR EGYPTIAN CO

TIAN COLLAR WINTER WARMTH EGYPT



**H**ere is a great on-the-go project: the shaping and stitch pattern are easy and quick to knit. After the body of the shawl is complete, edge it with a fun, fuzzy, fur-like yarn. Generously sized for evening wear and light as a feather, it could be worn as a chill-chasing scarf as well.

Designed by Terri Shea

## Notes

**1** See *School*, p. 91 for cable cast-on. **2** Use cable cast-on throughout. **3** Cast on sts at end of WS rows only; bind off sts at beg of RS rows.

### Ribbed Garter St Pat

**Row 1 (WS) Knit. 2 and 4 Knit. 3 \*K1, p1, rep from\*. Rep rows 1-4 for Ribbed Garter St Pat.**

**Scarf**

With size 3.5mm (JS 4) needles and MC, cast on 7 sts **Beg Ribbed Garter St Pat and cast-on sts: Row 1** (WS) K

to end, cast on 5 sts—12 sts. Cont in pat, **AT SAME TIME**, cont to cast on at end of every WS row (working additional sts into pat) [3 sts once, 2 sts once] 3 times, [1 st once, 2 sts once] 3 times, 1 st 3 times—39 sts, 31 rows total. Cast on 1 st at end of every 4th row 4 times—43 sts, 47 rows total. Cast on 1 st at end of every 6th row once, every 2nd row twice, every 10th row once, every 8th row twice, every 10th row once—50 sts, 93 rows total. Work even until piece measures 62½" from beg, end with a WS row.

**Beg bind-off rows:** **Row 1** (RS) Bind off 1 st, work to end. Cont to bind off 1 st every 10th row once, every 8th row twice, every 10th row once—45 sts, 37 rows. Cont to bind off 1 st every 2nd row twice, every 6th row once, every 4th row 4 times, every 2nd row twice—36 sts, 67 rows. Bind off at beg of every RS row [2 sts once, 1 st once] 3 times—27 sts, 79 rows. Then [2 sts once, 3 sts once] 3 times—12 sts, 91 rows.

**Row 93** (RS) Bind off 5 sts, work to end. Bind off rem 7 sts.

## Finishing

With RS facing, circular needle and CC, beg at cast-on edge and pick up and k approx 1 st every other row or st along shaped edge of scarf. K 5 rows. Bind off. Block piece. □

*Terri is addicted to yarn. Her husband recently overheard her telling her daughter, "I love you more than yarn!" He hopes he fits in there somewhere, too!*



**Easy +**  
**Size**

One size

**Finished Measurements**  
(including edging)

10½" x 76"

**Yarns**

**MC** Aurora/Garnstudio *Karisma*  
100% wool  
1¾oz (50g), 120yd (110m), 12 wraps/inch  
#63 brown – 6 skeins

**CC** Aurora/Garnstudio *Pelliza* 100% polyester  
1¾oz (50g), 131yd (120m), 16 wraps/inch  
#13 brown 1 skein

**Needles** Size 3.5mm (US 4) or size to obtain gauge

Size 4mm (US 6) circular, 32" (80cm) long

**Gauge** 21 sts and 32 rows to 4" (10cm) over Ribbed Garter St Pat, using size 3.5mm (US 4) needles and MC



HAPED SC

SCARF SHAPED SCARF WINTER WARMTH SHAP



# Note

See *School*, p. 91 for ssk and l-cord.

# ILAT

With circular needle and A, cast on 67 (71, 75) sts. Place marker, join, and p 4 rnds. Cut A. With B, k 18 (20, 24) rnds. Piece measures approx 3 (3½, 4¼)" above trim. Cut B. With A, k 1 rnd, then p 4 rnds, dec 4 (dec 1, inc 2) sts on last rnd—63 (70, 77) sts. Cut A. Join B.

# Shape crown

(**Note** Change to dpns when necessary.)


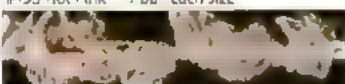
**Next rnd** [Ssk, k5 (6, 7), k2tog] 7 times—49 (56, 63) sts. K 2 rnds. **Next rnd** [Ssk, k3 (4, 5), k2tog] 7 times—35 (42, 49) sts. K 2 rnds. **Next rnd** [Ssk, k1 (2, 3), k2tog] 7 times—21 (28, 35) sts. K 2 rnds.

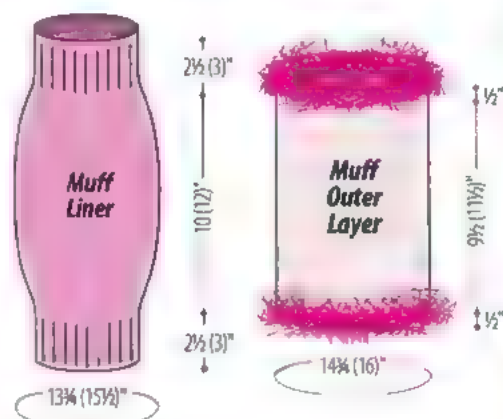
**Size S only: Next rnd** [K1, k2tog] 7 times—14 sts.

**Size M only: Next rnd** [Ssk, k2tog] 7 times—14 sts. K 2 rnds.

**Size L only: Next rnd** [Ssk, k1, k2tog] 7 times—21 sts. K 2 rnds. **Next rnd** [K1, k2tog] 7 times—14 sts.

**All Sizes** [K2tog] 7 times—7 sts. Cut yarn, draw through rem sts, pull tog tightly and secure to WS.

Intermediate		
<b>HAT</b>		
<b>Sizes</b>	shown	
S	M	L
<b>Finished Measurements</b>		
Circumference		
19"	20¼"	21¼"
<b>MUFF</b>		
<b>Sizes</b>	shown	
S	M/L	
<b>Finished Measurements (liner)</b>		
Circumference		
15¼"	15½"	
Length		
15"	18"	
<b>Yarns</b>		
		
A Lion Brand Fun Fur 100% polyester 1¾oz (50g), 60yd (54m), 12 wraps/inch #195 Hot Pink—1 ball each size		
		
B Lion Brand Polarspun 100% polyester 1¾oz (50g), 137yd (125m); 8 wraps/inch #101 Polar Pink—2 balls each size		
C (Muff only) #139 Hot Pink—1 ball each size		
<b>Needles</b> Size 4.5mm (US 7) circular, 16" (40cm) long or size to obtain gauge		
Five size 4.5mm (US 7) double-pointed needles (dpn)		
<b>Extras</b> Stitch marker		
<b>Gauge</b> 14 sts and 23 rnds to 4" (10cm) over St st (k every rnd), using size 4.5mm (US 7) needles and B		



# MUFF Liner

With circular needle and C, cast on 32 (36) sts. Place marker, join and work 2½ (3)" in k2, p2 rib. **Next rnd** [K1, k into front and back of next st] 16 (18) times—48 (54) sts. Work in St st until piece measures 10 (12)" above cuff. **Next rnd** [K1, k2tog] 16 (18) times—32 (36) sts. Work 2½ (3)" in k2, p2 rib. Bind off.

# Outer Layer

With circular needle and A, cast on 52 (56) sts. Place marker, join, and p 4 rnds. Cut A. With B, work in St st until piece measures 9½ (11½)" above trim. Cut B. With A, k 1 rnd, p 4 rnds. Bind off.

# Finishing

Insert liner into outer layer (with batting between them, if desired), with cuffs extending from both sides. Slip stitch outer layer to liner, inside ½" trim.

# Strap

With 2 dpns and B, work 4-st l-cord for 26". Leave enough yarn at each end of cord to attach it to each side of outer layer. ○

*This design is a "blast from the past" since Wendy's original idea came from an old photo of herself carrying a white fur muff.*

**W**hat better way to wrap up cold hands this winter than in this updated version of the muff. The hot pink eyelash yarn trim on the muff and matching hat will delight any little girl.

For extra warmth, insert a layer of quilt batting between the muff liner and outer layer.

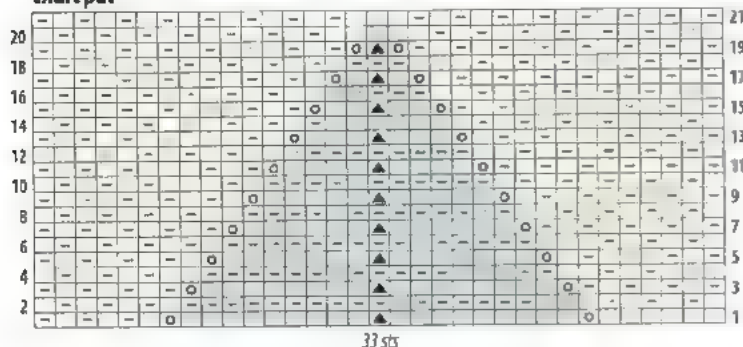
Designed by **Wendy Henderson**



WINTER WARMTH



Chart pat



Color key

MC  
CC

Stitch key

K on RS, p on WS  
P on RS, k on WS  
S2KP2  
Yarn over

## Notes

1 See *School*, p. 91, for ssk, SK2P, S2KP2, intarsia knitting, long-tailed cast-on, and tassels. 2 Scarf is worked in 2 sections which are grafted tog in center

## SCARF

**Seed st** OVER AN ODD # OF STS

**Row 1** \*P1, k1, rep from\*, end p1. Rep row 1 for Seed st.

## Section 1

(Notes 1 Work Chart pat using 2 separate balls of MC. 2 Bring new color under old at color change to twist yarns.)

Using long-tailed cast-on, cast on 5 sts with MC, 23 sts with CC, then cast on 5 sts with a separate ball of MC—31 sts. **Beg Chart Pat: Row 1** (RS) With MC, [p1, k1] 3 times (working fast k1

over first CC st), then with CC, yo, k9, S2KP2, k9, yo, then with MC, [k1, p1] 3 times. Cont in pat as established through chart row 21. Cut CC and one ball of MC. Cont in Seed st with MC only until piece measures 31½" from beg, end with a WS row. Cut yarn. Place sts on hold.

## Section 2

Work as for Section 1, but leave enough yarn for grafting when cutting yarn.

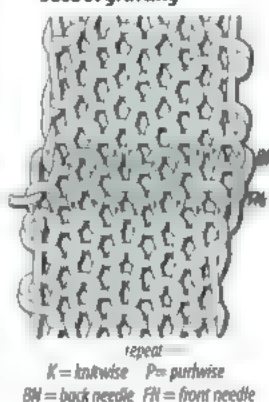
## Finishing

Block pieces. Join pieces at center, using Seed st grafting (see illustration) as foll. Place sts from each section on separate needles. Holding sections with WS tog, needles parallel to each other, and section with grafting yarn in front, thread yarn through yarn needle. Draw needle knitwise through first st on back needle (BN), then take yarn under strand and knitwise through first st on front needle (FN), purlwise through first st on BN (remove this st), knitwise through next st on BN, purlwise through first st on FN (remove), then \*purlwise through st on FN, knitwise through st on BN (remove), purlwise through st on BN, knitwise through st on FN (remove), knitwise through st on FN, purlwise through st on BN (remove), knitwise through st on BN, purlwise through st on FN (remove); rep from\* until 2 sts rem on FN, end purlwise through st on FN, knitwise through st on BN (remove), purlwise through st on BN, knitwise through st on FN (remove), knitwise through st on FN, purlwise through st on BN (remove), purlwise through st on FN (remove).

## Tassels MAKE 2

With CC, wrap yarn 40 times around a 5" cardboard. Secure by tying strands tog with a 6" length of yarn. Wind yarn 10 times around all wraps 1" down from tied end. Cut through yarn at untied end and trim. Attach tassel to tip of chevron wedge at each end.

Seed st grafting



**S**eed stitch enhances the subtle color changes in the scarf and hat set. Bold garter blocks, band, and tassels add a bit of excitement to chase away the winter doldrums.

Designed by Kathy Zimmerman

SCARF	Intermediate
Sizes	One size
Finished Measurements	10" x 63"
Yarns	
	
Unique Kolours/Colinette Prism	
70% cotton, 30% wool	
3½oz (100g), 125yd (114m), 8 wraps/inch	
MC #063 Mushroom — 3 balls	
CC #007 Umber — 1 ball	
Needles Size 6.5mm (US 10½) or size to obtain gauge	
Extras St holders, yarn needle	
Gauge 13 sts and 21 rows to 4" (10cm) over Seed st, using size 6.5mm (US10½) needles	



(Hat continues on page 103)



'N SCARF CAP '

CAP 'N SCARF WINTER WARMTH CA



**CHILD'S** Easy

**Sizes** One size

**Finished Measurements** Approx 5½" x 40"

**Yarns**

Rowan *Wool Cotton* 50% wool, 50% cotton  
1¼oz (50g), 123yd (113m), 12 wraps/inch  
**MC** #911 Rich — 2 balls  
**A** #946 Elf — 1 ball  
**B** #950 Mango — 1 ball  
**Needles** Size 4mm (US 6) or size to obtain gauge  
**Gauge** 23 sts and 32 rows to 4" (10cm) over St st (k on RS, p on WS), using size 4mm (US 6) needles

**WOMAN'S** Easy

**Sizes** One size

**Finished Measurements** App 6 x 6½" x 50"

**Yarns**

Rowan *Kid Classic*  
70% lambswool, 26% kid mohair, 4% nylon  
1¼oz (50g), 151yd (140m), 12 wraps/inch  
**MC** #827 Juicy — 2 balls  
**A** #829 mp — 1 ball  
**B** #817 Bear — 1 ball  
**Needles** Size 5.5mm (US 9) or size to obtain gauge  
**Gauge** 19 sts and 25 rows to 4" (10cm) over St st (k on RS, p on WS), using size 5.5mm (US 9) needles

**MAN'S** Easy

**Sizes** One size

**Finished Measurements** Approx 6¾" x 48"

**Yarns**

Rowan *Rowanspun Aran* 100% wool  
3½oz (100g), 219yd (200m), 10 wraps/inch  
**MC** #963 Shark — 1 ball  
**A** #972 Hardy — 1 ball  
**B** #970 Autumn — 1 ball  
**Needles** Size 5.5mm (US 9) or size to obtain gauge  
**Gauge** 16 sts and 24 rows to 4" (10cm) over St st (k on RS, p on WS), using size 5.5mm (US 9) needles

## Child's Scarf

With MC, cast on 31 sts. K 6 rows. Keeping first and last 3 sts in garter st (k every row) and center 25 sts in random stripe and fringe pat, work until piece measures 39½" from beg, end with a WS row. K 6 rows. Bind off.

## Woman's Scarf

With MC, cast on 33 sts. **Beg Seed st: Row 1 (RS)** \*K1, p1; rep from\*, end k1. **2-4 Rep row 1** **Next row (RS)** K1, [p1, k1] twice, k23, [k1, p1] twice, k1. Keeping first and last 5 sts in Seed st, and center 23 sts in random stripe and fringe pat, work until piece measures 49¼" from beg, end with a WS row. Work 5 rows in Seed st over all sts. Bind off.

## Man's Scarf

With MC, cast on 29 sts. K 6 rows. Keeping first and last 3 sts in garter st (k every row) and center 23 sts in random stripe and fringe pat, work until piece measures 47¼" from beg, end with a WS row. K 6 rows. Bind off. ◻

## TIP BOX

Work the pattern over the center 25 (23, 23) stitches in random St st and garter stripes and fringe, as desired.

When changing colors in the middle of a row, pull the working yarn to the RS of the work and cut it, leaving a 4" tail. Join the new yarn, leaving a 4" tail on the RS. When the row is complete, tie an overhand knot to secure the ends. Leave the tails hanging on the RS, creating fringe.

Stagger the fringe throughout the scarf by joining the new color after a different number of stitches each time.

Trim the fringe to a uniform length after blocking. Be sure to trim fringe on child's scarf to no more than 2½" to avoid the possibility of tangling in jacket zippers or playground equipment.

Use the illustrations and accompanying stitch charts as suggestions for various stitch and color combinations, and possible fringe placement.

When Julie asked a friend who was traveling to Eastern Europe to bring her back something not available in a US yarn shop, he selected some yarn that was 60% wool and 40% dog hair...her greatest design challenge yet. Not exactly the thing for a winter scarf that may get WET. Still in the stash, but Julie has lots of wicked ideas!

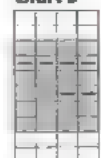
Chart A



- ◻ K on RS, p on WS
- ◻ P on RS, k on WS

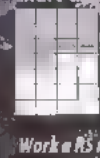
On a RS row, knit to color change point, drop first color to front, join 2nd color and knit.

Chart B



Combine knit and purl stitches in one row.

Chart C



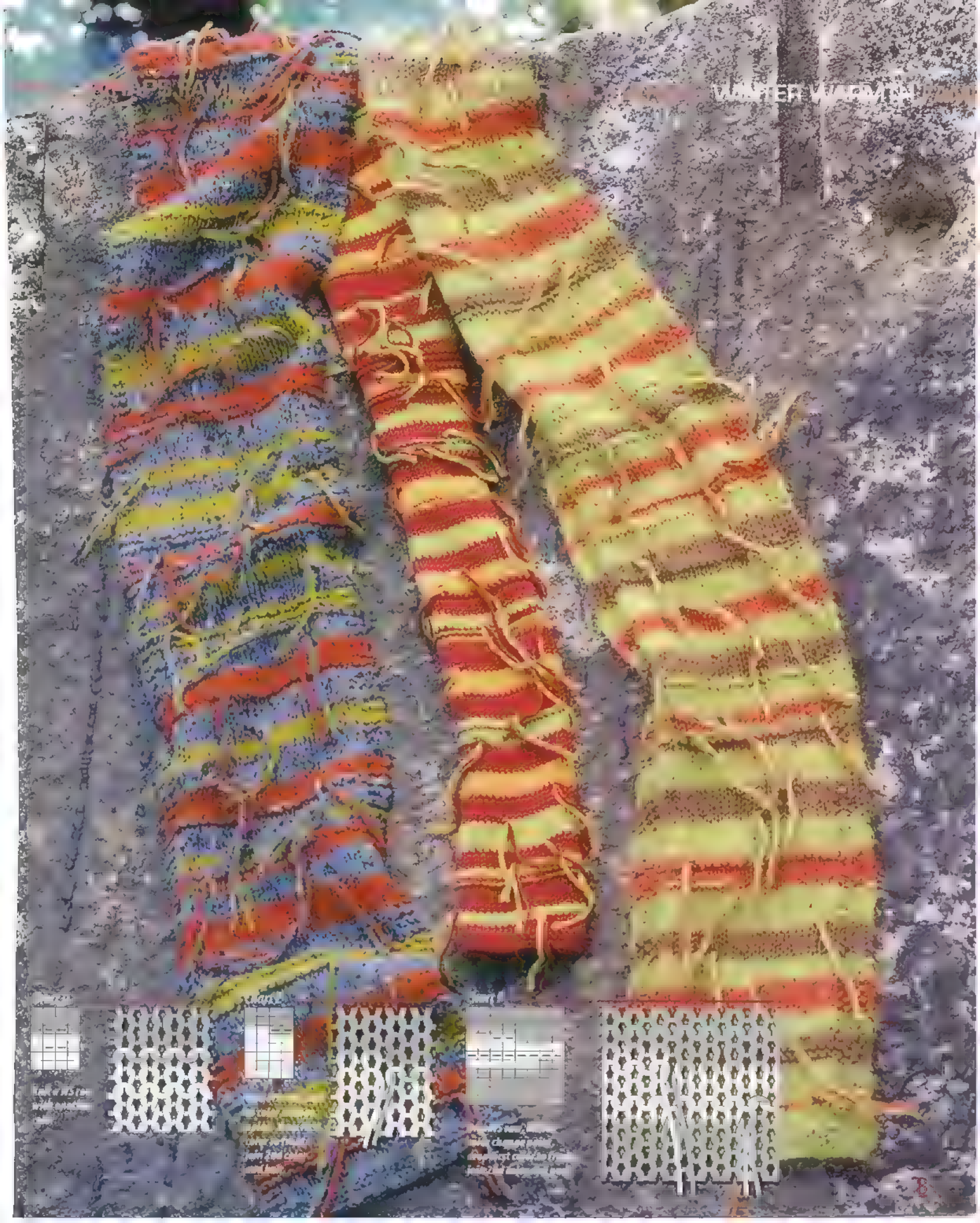
Work a RS row as for Chart A, then knit the next row on the WS with the 2nd color.



Striped scarves are often plagued with the problem of where to hide the tails when changing from color to color. We solve that problem by working color changes at random within rows, and rather than hiding the ends, we knot them together and leave them as fringe wherever it happens. You get a clever little detailing along with added coziness as you walk in the winter breezes. Try a manly fringed, luxurious bobble band for her, and a cotton mix for the kids on your gift list.

Designed by Julie Stock





**T**he simplicity of a necktie with the jazz of a fuzzy accent yarn make for a truly fun accessory. This scarf works well wrapped around your neck for warmth, but it's so pretty that you'll want to wear it all day, relaxed yet dressy enough to wear to work.

Designed by Susan Wills

# Inc 1

K into front and back of a st.

## Bias Garter Pat

**Rows 1, 3, 5, 7, 9, 11 and 13 (RS)** With MC, inc 1 in first st, k to last 2 sts, k2tog  
**2, 10 Purl. 4, 6, 8, 12, 14 Knit. 15** With CC, nc 1 in first st, k to last 2 sts, k2tog  
**16** With CC, knit. **17-32** Rep rows 1-8 twice **33-40** Rep rows 9-16 once. Rep rows 1-40 for Bias Garter Pat

## SCARF

With MC, cast on 30 sts. Work rows 1-40 of Bias Garter Pat 8 times, then work rows 1-10 once more. Piece measures approx 64" from beg. Bnd off.

*Susan is a marathon runner, and is working on a design for Afghans for Afghans relief organization. The project is inspired by Friday Mosque in Herat, Afghanistan*

### Easy

### Sizes

One size

### Finished Measurements

4 1/2" w de x 64" long

### Yarns

#### Karabella Yarns

**MC Aurora 8** 100% merino

1 1/4oz (50g), 98yd (90m), 11 wraps/inch

#1145 Dark Green 2 balls

**CC Butterfly** 100% rayon

1 1/4oz (50g), 40yd (36m), 8 wraps/inch

#65 - 1 ball

**Needles** Size 5mm (US 8) or size to obtain gauge

**Gauge** 18 sts and 26 rows to 4" (10cm) over

St st (k on RS, p on WS) using size 5mm (US 8)

needles and MC





## abbreviations

**approx** approximate(ly)  
**beg** begin(ning)(s)  
**CC** contrasting color  
**cn** cable needle  
**cm** centimeter(s)  
**cont** continu(e)(ed)(es)(ing)  
**dec** decreas(e)(ed)(es)(ing)  
**dpn** double-pointed needle(s)  
**fol** follow(s)(ing)  
**g** gram(s)  
**"** inch(es)  
**inc** increas(e)(ed)(es)(ing)  
**k** knit(ting)(s)(ted)  
**LH** left-hand  
**M1** make one stitch  
**m** meter(s)  
**MC** main color  
**oz** ounce(s)  
**p** purl(ed)(ing)(s)  
**pat(s)** pattern(s)  
**pm** place marker  
**psso** pass slipped stitch(es) over  
**rem** remain(s)(ing)  
**rep** repeat(s)  
**rev** reverse  
**RH** right-hand  
**RS** right side(s)  
**rnd** round(s)  
**sc** single crochet  
**sl** slip(ped)(ping)  
**SKP** slip, knit, psso  
**ssk** slip, slip, knit these 2 sts tog  
**ssp** slip, slip, purl these 2 sts tog  
**st(s)** stitch(es)  
**St st** stockinette stitch  
**tbl** through back of loop(s)  
**tog** together  
**WS** wrong side(s)  
**wyib** with yarn in back  
**wyif** with yarn in front  
**yd** yard(s)  
**yo (2)** yarn over (twice)

**Note:** See these pages for illustrations of some of these techniques.

## metrics

To convert inches measurements to centimeters, simply multiply the inches by 2.5. For example, 4" x 2.5 = 10cm.

## wraps per inch

Wind the yarn around a ruler over 4". Divide the number of wraps by four. Compare this number to the number listed in the table for each sweater under "wraps/inch." If the numbers are close, the yarn is of comparable compressibility. Use the life-size photo to see the surface texture and diameter of the yarn.

## working from charts

**Charts** are graphs or grids of squares that represent knitted fabric.

**Squares** contain symbols.

**The key** defines each symbol as an operation to make a stitch or stitches.

**The pattern** provides any special instructions for using the chart(s) or the key.

**The numbers** along the sides of charts indicate the rows. A number on the right side defines a right-side row, which is worked leftward from the number. A number on the left marks a wrong-side row and is worked rightward. Since many stitches are worked differently on wrong-side rows, the key will indicate that.

**Bold lines** within the graph represent repeats. These set off a group of stitches that are repeated across a row. You begin at the edge of a row or where the pattern indicates for the required size, work across through to the second line, and then repeat the stitches between the lines as many times as directed, and finish the row.

**The sizes** of a garment are often labeled with beginning and ending marks on the chart. This avoids having to chart each size separately.

Charts are a graphic representation of knitting; they illustrate every stitch and the relationship between the stitches in rows.

## TASSELS



1 Wrap yarn around a piece of cardboard that is the desired length of the tassel. Thread a strand of yarn under the wraps, and tie it at the top, leaving a long end.

2 Cut the lower edge to free the wrapped strands. Wrap the long end of the yarn around the upper edge and insert the yarn into the top, as shown. Trim the strands.



(School continues on page 92)

## beginner basics

### KNITTED-ON CAST-ON



1 Make a slipknot on left needle. With this needle in left hand and other needle in right hand, put needle into slipknot from front. Wrap yarn around right needle.



2 Bring yarn through slipknot with right needle, forming a loop on right needle. Insert left needle under loop and slip loop off right needle: one stitch cast on.



3 Insert right needle into the last stitch placed on left needle. Knit a stitch and place it on left needle. Repeat step 3 for each additional stitch.

### KNIT



1 With yarn in back of work, insert right needle into stitch on left needle from front to back.



2 Bring yarn between needles and over right needle.



3 Bring yarn through stitch with right needle. Slip the stitch off the left needle.



4 Completed.

### PURL



1 With yarn in front of work, insert right needle into stitch from back to front.



2 Bring yarn over right needle from front to back.



3 Bring yarn through stitch with right needle. Slip the stitch off the left needle.

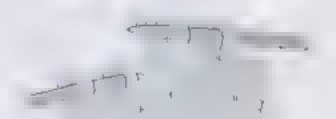
### BIND-OFF



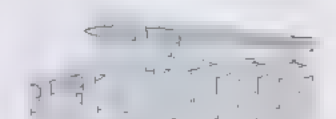
1 Knit the first 2 stitches, insert left needle into first stitch on right needle and pull it over the second stitch and completely off the needle.



One stitch is now bound off.



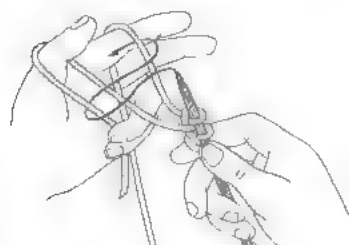
2 Knit one more stitch, insert left needle into first stitch on right needle, and pull it over the new stitch and off the needle.



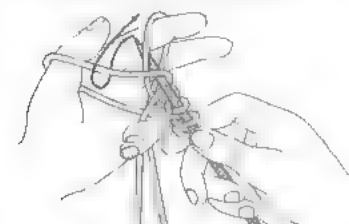
Repeat Step 2. When last loop is on right needle, break yarn and pull tail of yarn through loop to fasten.

# LONG-TAILED CAST-ON

Make a slipknot for the initial stitch, at a distance from the end of the yarn (about 1 1/2" for each stitch to be cast on)



1 Arrange both ends of yarn in left hand as shown. Bring needle under front strand of thumb loop, up over front strand of index loop, catching it...



2... and bringing it under the front of the thumb loop. Slip thumb out of loop, and use it to adjust tension on the new stitch. One stitch cast on.

# INVISIBLE CAST-ON

Uses As a temporary cast-on, when access to the bottom loops is needed, to knit, graft, attach a border, or for an elastic hem.



1 Knot working yarn to contrasting waste yarn. With needle in right hand, hold knot in right hand. Tension both strands in left hand; separate the strands with fingers of the left hand. Yarn over with working yarn in front of waste strand.



2 Holding waste strand taut, pivot yarns and yarn over with working yarn in back of waste strand

3 Each yarn over forms a stitch. Alternate yarn over in front and in back of waste strand for required number of stitches. For an even number, twist working yarn around waste strand before knitting the first row. Later, untie knot, remove waste strand, and arrange bottom loops on needle.

# CABLE CAST-ON

Uses A cast-on that is useful when adding stitches within the work.



1 Make a slipknot on left needle.



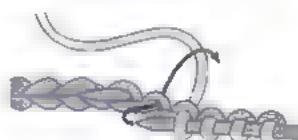
2 Working into this knot's loop, knit a stitch and place it on left needle.



3 Insert right needle between the last 2 stitches. From this position, knit a stitch and place it on left needle. Repeat step 3 for each additional stitch.

# CHAIN CAST-ON

Uses A temporary cast-on.



With crochet hook and contrasting yarn, chain the number of cast-on stitches required, plus a few extra. With needle and main yarn, beginning at end of chain where stitches were just completed, pick up and knit the exact number of cast-on stitches, picking up stitches in loops at back of chain.

# LOOP CAST-ON

Uses To cast on a few sts for a buttonhole. Loops can slant either to the right or to the left. For right-slanting cast on, work the next row through the back loop.



Left-slanting



Right-slanting

# MAKE 1 (M1) KNIT

If instructions don't specify, use M1 knit, either left or right slanting.

Uses A single increase.



1 For a left-slanting increase (M1L), with right needle from back of work, pick up strand between last st knitted and next st. Place on left needle and knit, twisting the strand by working into the loop at the back of the needle.



2 This is the completed increase



3 Or, for a right-slanting increase (M1R), with left needle from back of work, pick up strand between last stitch knitted and next stitch. Knit, twisting the strand by working into the loop at the front of the needle.

# MAKE 1 (M1) PURL

Left-slanting: Work as for Make 1 Knit, Step 1, except purl, twisting the strand by working into the back loop.

Right-slanting: Work as for M1 Knit, Step 3, except purl.

# INTARSIA



When changing from one color to the next when working intarsia, it is necessary to twist the yarns to prevent holes. Pick up the new color from under the old color, as shown, and continue working.

# SSK

Uses A left-slanting single decrease.



1 Slip 2 sts separately to right needle as if to knit



2 Knit these 2 sts together by slipping left needle into them from left to right. 2 sts become one.

# SSSK

Uses A left-slanting double decrease.

Work same as SSK except:

1 Slip 3 stitches.

2 Knit these 3 stitches together

# S2KP2, SL2-K1-P2SSO

Uses A centered double decrease.



1 Slip 2 sts together to right needle as if to knit.



2 Knit next st.



3 Pass 2 slipped sts over knlt st and off right needle

# SK2P, SL1-K2TOG-PSSO

Uses A left-slanting double decrease

1 Slip one stitch knitwise.

2 Knit next two stitches together.

3 Pass the slipped stitch over the k2tog.



4 Completed: 3 sts become 1; the center st is on top.



## SSP

Uses A left-slanting single decrease.



1 Slip 2 stitches separately to right needle as if to knit



2 Slip these 2 stitches back onto left needle. Insert right needle through their 'back loops,' into the second stitch and then the first.



3 Purl them together

## SPP, SL1-P1-PSSO

Uses A left-slanting single decrease.

1 Slip one stitch purlwise.

2 Purl next stitch.

## SP2P, SL1-P2TOG-PSSO

Uses A left-slanting double decrease.

1 Slip one stitch knitwise.

2 Purl next two stitches together.

3 Pass the slipped stitch over the p2tog.

## LIFTED INCREASE

If instructions don't specify, use right knit increase. Steps below show completed lifted increase.

### Knit

For a right increase: knit into right loop of stitch in row below next stitch on left needle (1), then knit stitch on needle (2)

For a left increase: knit one stitch, then knit into left loop of stitch in row below last stitch knitted (3).

### Purl

For a right increase: purl into right loop of stitch in row below next stitch on left needle (1), then purl stitch on needle (2).

For a left increase: purl one stitch, then purl into left loop of stitch in row below last stitch purled (3).



## WRAPPING STS ON SHORT ROWS

Uses Each short row adds two rows of knitting across a section of the work. Since the work is turned before completing a row, stitches must be wrapped at the turn to prevent holes. Work a wrap as follows:

### Knit side



1 With yarn in back, slip next stitch as if to purl. Bring yarn to front of work and slip stitch back to left needle as shown. Turn work.



2 When you come to the wrap on the following knit row, make it less visible by knitting the wrap together with the stitch it wraps.

### Purl side



1 With yarn in front, slip next stitch as if to purl. Bring yarn to back of work and slip stitch back to left needle as shown. Turn work.



2 When you come to the wrap on the following purl row, make it less visible by inserting right needle under wrap as shown, placing the wrap on the left needle, and purling it together with the stitch it wraps

## GRAFTING

Uses An invisible method of joining knitting horizontally, row to row. Useful at shoulders, underarms, and tips of mittens, socks, and hats.

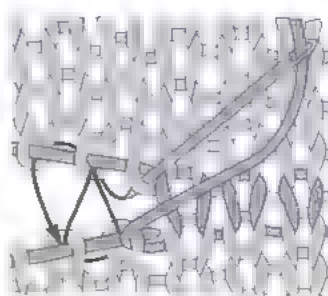
### Stockinette graft:

1 Arrange stitches on two needles.

2 Thread a blunt needle with matching yarn (approximately 1" per stitch).

3 Working from right to left, with right sides facing you, begin with Steps 3a and 3b:

3a Front needle, yarn through 1st stitch as if to purl, leave stitch on needle



3b Back needle: yarn through 1st stitch as if to knit, leave on.

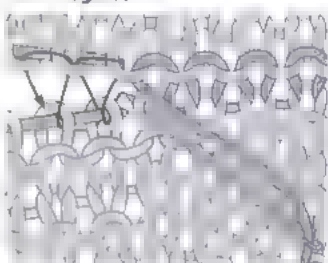
4 Work 4a and 4b across.

4a Front needle, through 1st stitch as if to knit, slip off needle; through next st as if to purl, leave on needle.

4b Back needle, through 1st stitch as if to purl, slip off needle; through next st as if to knit, leave on needle.

5 Adjust tension to match rest of knitting.

### Garter-st graft:



1 Arrange stitches on two needles so that purl bumps (lower needle) and stitches on the other needle come out of smooth knits (upper needle)

## 3-NEEDLE BIND-OFF

Uses Instead of binding off shoulder stitches and sewing them together.



Place right sides together; back stitches on one needle and front stitches on another. \*K2tog (1 from front needle and 1 from back needle). Rep from\* once. Pass first stitch over 2nd stitch. Continue to k2tog (1 front stitch and 1 back stitch) and bind off across

For a ridge effect on the right side of the work, work as above but with wrong sides together.



## ATTACHED I-CORD EDGING

1 With dpn, cast on 3 or 4 sts, then pick up and k 1 st along edge of piece—4 or 5 sts.



2 Slide sts to opposite end of dpn and k2 or k3, then k2tog through the back loops, pick up and k 1 st from edge. Rep row 2 for I-cord

## I-CORD

I-cord is a tiny tube of stockinette stitch, made with 2 double-pointed needles.

1 Cast on 3 or 4 sts.

2 Knit. Do not turn work. Slide stitches to opposite end of needle. Repeat Step 2 until cord is the desired length.



## TWISTED CORD

1 Cut strands 6 times the length of cord needed. Fold in half and knot the cut ends together.

2 With knotted end in left hand and right index finger in folded end, twist clockwise until cord is tightly twisted.

3 Fold cord in half and smooth as it twists on itself; knot



## SINGLE CROCHET (SC)



Work slip stitch to beg n. 1 Insert hook into next stitch



2 Yarn over and through stitch; 2 loops on hook.



3 Yarn over and through both loops on hook, single crochet completed. Repeat Steps 1-3.

(continued from page 66)

## Right Sleeve

### Lower band

With larger needles, cast on 28 sts. **Beg Charts B and C: Row 1** (RS) Work 10 sts in Chart C pat, 8 sts Chart B, 10 sts in Chart C pat. Cont in pat as established until piece measures 11¼ (12¼, 13¼, 14¼)" from beg. Bind off.

### Upper part

With RS facing and larger needles, pick up and k44 (46, 50, 54) sts evenly along right edge of band. **Next row** (WS) P2, k40 (42, 46, 50), p2. **Inc row** K2, M1 purl, p to last 2 sts, M1 purl, k2. Cont in pat as established, rep inc row every 4th row 2 (5, 5, 2) times more, then every 6th row 7 (5, 5, 7) times—64 (68, 72, 74) sts. Work even until piece measures 17½" from beg, end with a WS row.

### Shape raglan cap

**Next row** (RS) Bind off 4 sts, [k2, M1

knit] twice, k2 (9 sts now on RH needle), p to last 11 sts, [k2, M1 knit] twice, k7. **Next row** Bind off 4 sts, p8 (9 sts on RH needle), k to last 9 sts, p9—60 (64, 68, 70) sts. **Beg Charts A and B: Row 1** (RS) K1, work 8 sts Chart B, p to last 9 sts, work 8 sts Chart A, k1. 2 P1, work 8 sts Chart A, k to last 9 sts, work 8 sts Chart B, p1. **\*Dec row** (RS) K1, work 8 sts Chart B, p2tog, work to last 11 sts, ssp, work 8 sts Chart A, k1. Work 1 row even. Rep from\* 15 (17, 19, 21) times more—28 (28, 28, 26) sts.

**Sizes S, M and L only: \*Next row** (RS) Bind off 5 sts, work to last 11 sts, ssp, work to end. Work 1 row even. Rep from\* once more. **Next row** Bind off 5 sts, work to end. **Next row** P9, k2. **Next row** Bind off 5 sts, k to end. P 1 row. Bind off rem 6 sts.

**Size XL only: Next row** (RS) Bind off 4 sts, work to last 11 sts, ssp, work to end. Work 1 row even. **Next row** Bind

off 5 sts, work to last 11 sts, ssp, work to end. Work 1 row even. **Next row** Bind off 5 sts, work to end. **Next row** P9, k1. **Next row** Bind off 5 sts, k to end. P 1 row. Bind off rem 5 sts.

## Left Sleeve

Work as for right sleeve, reversing shaping at top of raglan cap.

## Finishing

Block pieces. Sew raglan seams. Sew side and sleeve seams.

## Collar

With RS facing and larger needles, pick up and k119 (125, 131, 137) sts evenly around neck edge. Beg K3, P3 Rib: **Row 1** (WS) P4, \*k3, p3; rep from\* to last st, end p1. 2 K4, \*p3, k3; rep from\* to last st, end k1. Rep last 2 rows until collar measures 1¼", end with a WS row. **Dec row** (RS) K1, ssk, k1, \*p3, ssk, k1; rep from\* to last st, end k1. **Next row** P3, \*k3, p2; rep from\* to last st, end p1. Cont in rib pat as established

until collar measures 4" from beg. Bind off. Fold collar to inside and sew bound-off edge to pick-up row. Sew layers of collar tog at front edges.

## Left front band

With RS facing and circular needle, beg at neck edge (not including collar) and pick up and k sts evenly along left front edge as foll: \*2 sts for every 3 rows, then 3 sts for every 4 rows; rep from\* to corner, place marker (pm), 2 sts in corner, pm, then pick up and k 1 st for every cast-on st along lower edge of left front to side seam (except pick up only 5 sts in 8 sts of cable). \*P 1 row. **Next row** (RS) P to marker, M1 purl, sl marker (sm), k2, sm, M1 purl, p to end. Rep from\* 4 times more. P 1 row. With larger needles, bind off all sts.

## Right front band

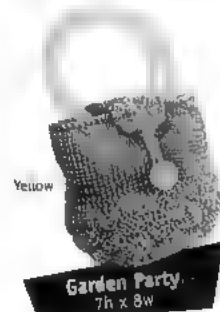
Work as for left front band, reversing shaping, and working buttonhole on 5th row as foll: **Next row** (WS) P2, bind

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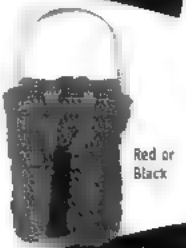
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off 3 sts, p to end. On foll row, cast on 3 sts over bound off sts.


#### Lower back band

With RS facing and circular needle, pick up and k 1 st in every cast on st along lower edge of back (picking up 5 sts along each 8-st cable). P 11 rows. Bind off with larger needle. Sew on button.

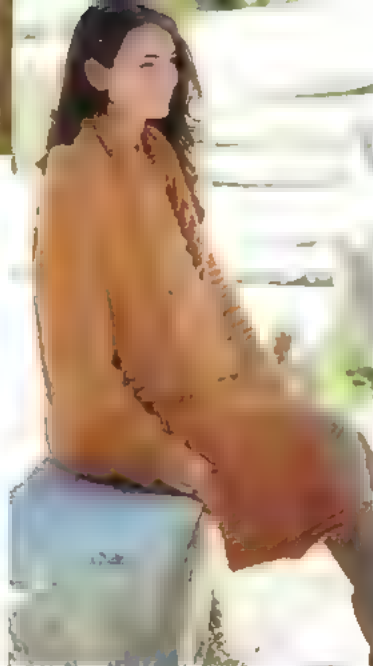
#### SCARF

With size 6mm (US 10) needles, cast on 44 sts. **See Charts B and C: Row 1**

SCARF	Easy
Sizes	One size
Finished Measurements	10" x 60"
Yarns (See coat)	10 skeins
Needles	6 mm (US 10) or size to obtain gauge
Extras	Cable needle (cn)
Gauge	(See coat)

(RS) Work 18 sts in Chart C pat, work 8 sts Chart B, work 18 sts in Chart C pat. Cont in pat as established until piece measures 60". Bind off. 

Deb is in her 20th year as a professional knitwear designer, and can no longer recall how many hundreds of projects and fabrics she has designed!



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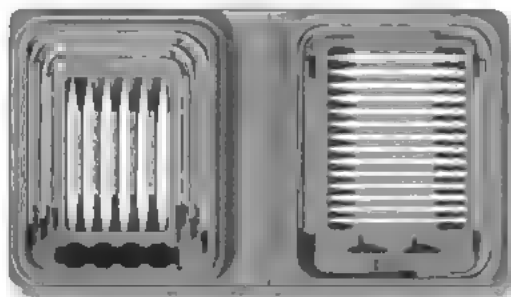
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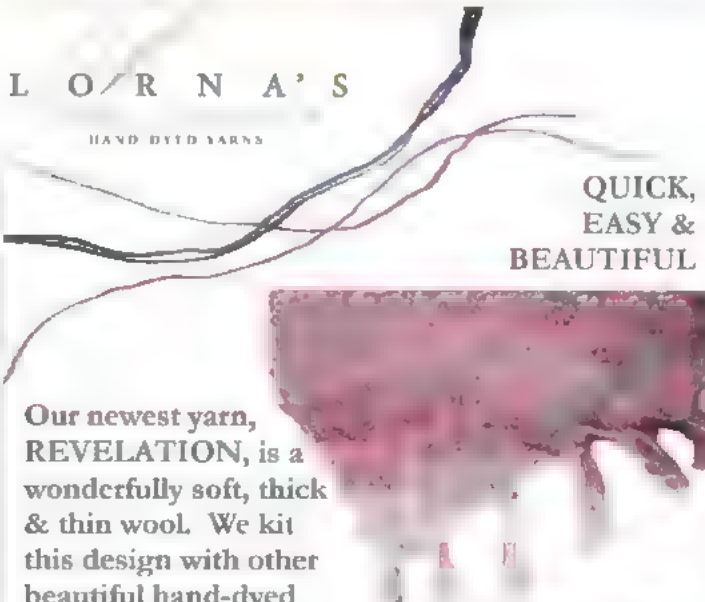
By Susan Chastain

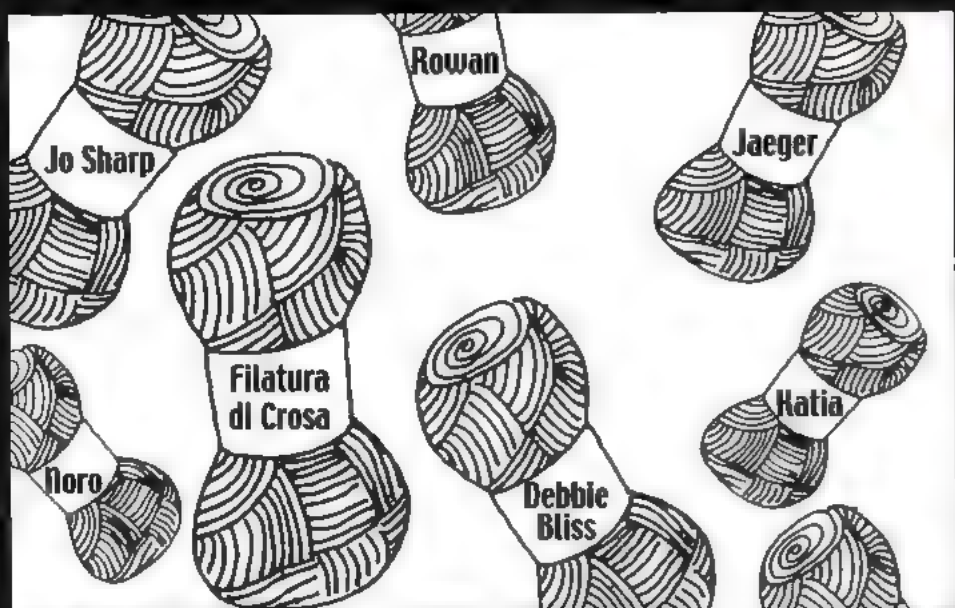
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### MEN'S SMOKING JACKET

(continued from page 60)

#### Collar

With smaller needles, cast on 33 sts. **Beg Rib pat:**  
**Row 1 (RS)** \*K3, p3; rep from\*, end k3. **2** \*P3, k3; rep from\*, end p3. Cont in rib pat as established, cast on at each side (working new sts into rib pat) as foll: 6 sts at beg of next 6 rows, 5 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 24 rows—159 sts. Work 2 rows even. Cut yarn.

#### Front bands

With RS facing and circular needle, beg at lower edge of right front and pick up and k81 (87, 87, 93, 93) sts along right front edge to beg of V-neck shaping, then with RS of collar facing, work in rib

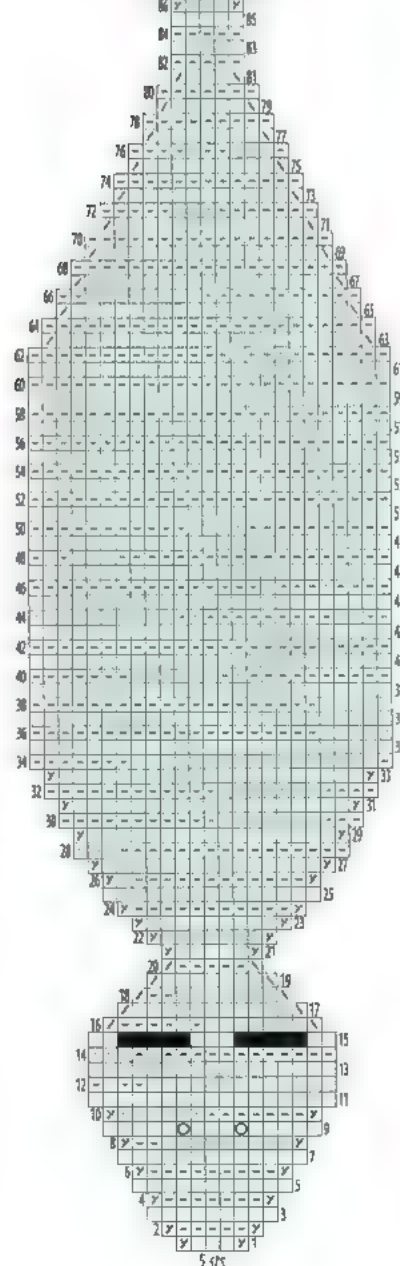
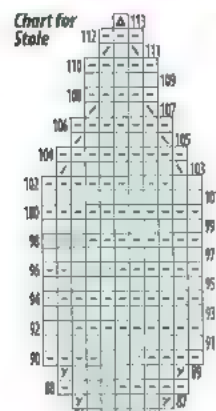
pat as established across 159 sts of collar, then beg at left front V-neck shaping, pick up and k81 (87, 87, 93, 93) sts along left front edge—321 (333, 333, 345, 345) sts. **Next row (WS)** \*P3, k3; rep from\*, end p3. Work 2 rows even. **Next (buttonhole) row (WS)** Work in rib pat, working buttonholes at markers as foll: yo, work 2 sts tog. Work even until front band measures 11". Bind off in rib.

Sew collar to front and back neck. Sew on buttons. Place markers 9 (9½, 10, 10½, 11)" down from shoulders on front and back for armholes.

Sew top of sleeves between markers. Sew side and sleeve seams. ◊

One of Norah's cats loves to grab pencils in his mouth and run, another dashes away with papers. She fully expects to wake up one day to a brilliantly composed novel or a silly little limerick.

Chart for  
Stole





(continued from page 42)

□ K on RS

□ K on WS

✓ K2tog

✓ Ssk

✓ K into front & back of st

□ K3tog

□ K1, marking st for bead placement later

Place 5 ear sts in front of next 5 sts on LH ndl, with RS tog and point of ear facing down, [k1 ear st tog with 1 st on ndl] 5 times.

Chart for Collar



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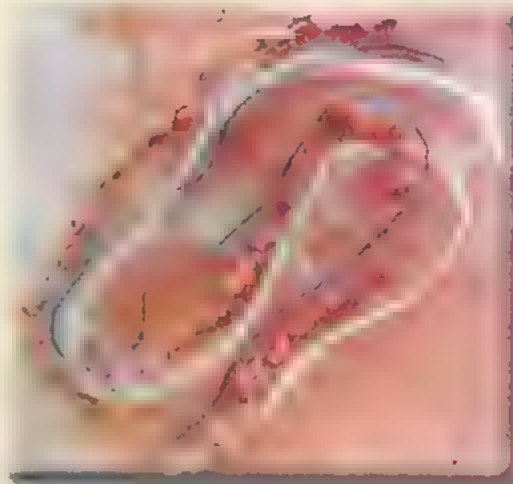
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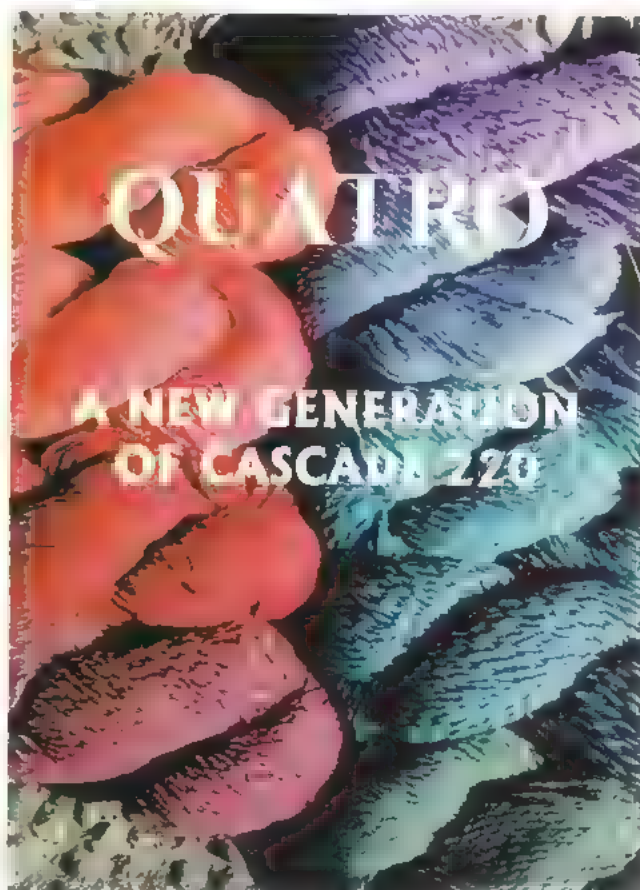


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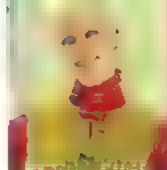


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## EASTERN INFLUENCE VEST

(continued from page 56)

### Left Front

With size 4.5mm (US 7) needles, cast on 5 (5, 6, 6, 7) sts. **Beg Chart C (Left Front Edge Shaping): Foundation row** (WS) P0 (0, 1, 1, 2), k1, p3, k1. **Row 1** (RS) P1, k3, p1, k0 (0, 1, 1, 2). **2** Cast on 5 (5, 6, 6, 7) sts, then p1 (1, 3, 3, 1), [k1, p3] 2 (2, 2, 2, 3) times, k1 **3** [P1, k3] 2 (2, 3, 3, 3) times, [p1, k1] 1 (1, 0, 0, 1) time. Cont in pat through chart row 18 (20, 20, 20, 20), casting on at beg of WS rows 5 (5, 6, 6, 7) sts 8 (6, 9, 1, 4) times, then 0 (6, 0, 7, 8) sts 0 (3, 0, 8, 5) times—50 (58, 66, 74, 82) sts **Beg Chart A: Row 7 (9, 9, 9, 9)** (RS) Work 8-st rep of chart row 7 (9, 9, 9, 9) to last 2 sts, p1, k1. Cont to work to correspond to right front, reversing armhole and neck shaping

### Finishing

Block pieces. Join shoulders, using 3-needle bind-off. Sew side seams

### Neckband

With RS facing and 16" (40cm) circular

needle, beg at right front neck and pick up and k21 (22, 23, 23, 24) sts along right front neck, 39 (39, 39, 41, 45) sts along back neck, and 21 (22, 23, 23, 24) sts along left front neck—81 (83, 85, 87, 93) sts. K 9 rows. Bind off.

### Lower edge band

With RS facing and 32" (80cm) circular needle, beg at lower edge of left front and pick up and k49 (57, 65, 73, 81) sts along sloped edge of left front, 105 (121, 137, 153, 169) sts along back edge, and 49 (57, 65, 73, 81) sts along right front slope—203 (235, 267, 299, 331) sts. K 5 rows. Bind off

### Left front buttonband

With RS facing and 32" circular needle, beg at bottom of neckband and pick up and k95 (99, 99, 101, 103) sts along left front edge. K 9 rows. Bind off. Place 7 markers on band for buttons, with the first and last  $\frac{3}{4}$ " from upper and lower edge, and 5 others spaced evenly between

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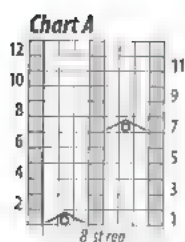
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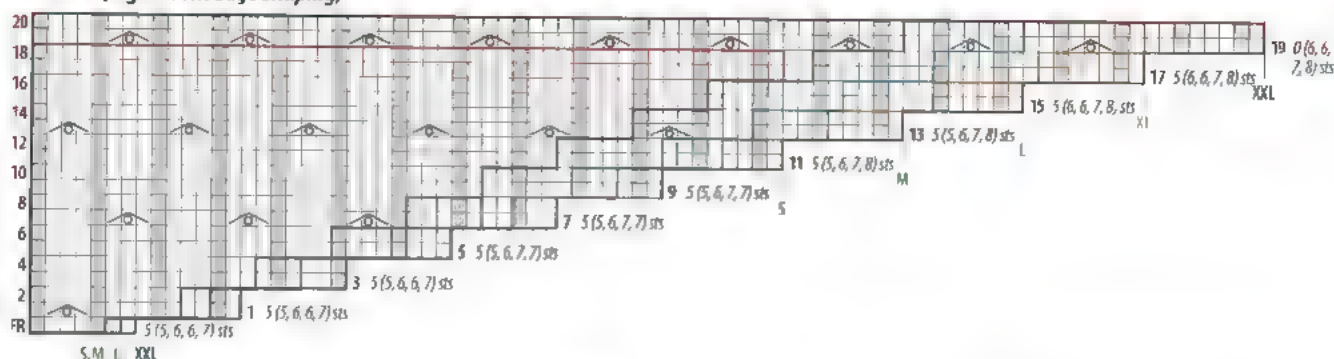
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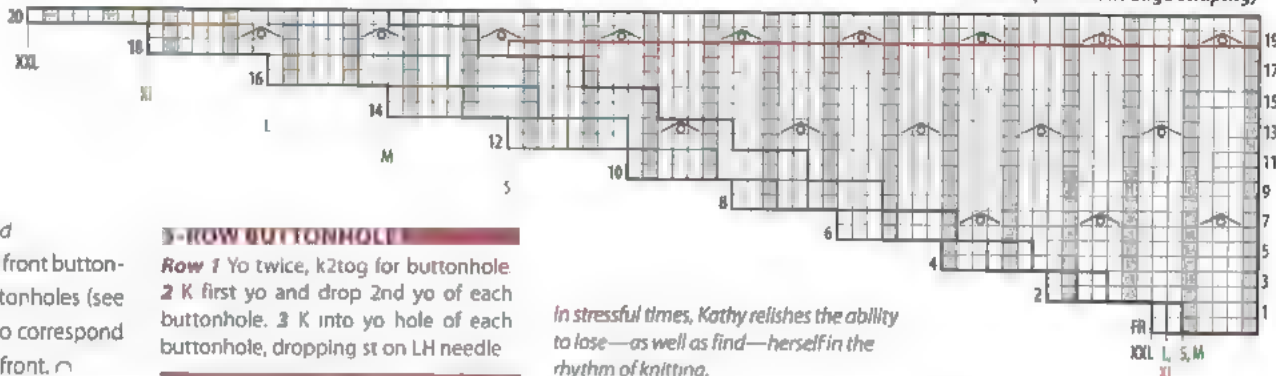


□ K on RS, p on WS  
 □ P on RS, k on WS  
 ⊗ POP (P3 tog, but leave on ndl, yo, p same 3 sts tog again,

**Chart B (Right Front Edge Shaping)**



**Chart C (Left Front Edge Shaping)**



**Right front buttonhole band**

Work to correspond to left front button-band, working 3-row buttonholes (see be ow), beg on 4th row, to correspond to button markers on left front. ∩

**3-ROW BUTTONHOLE**

**Row 1** Yo twice, k2tog for buttonhole  
**2** K first yo and drop 2nd yo of each buttonhole. **3** K into yo hole of each buttonhole, dropping st on LH needle

*In stressful times, Kathy relishes the ability to lose—as well as find—herself in the rhythm of knitting.*

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## BOXY JACKET

(continued from page 58)

### Finishing

Block pieces. Sew shoulders, matching markers. Sew top of sleeves to straight edges of armholes. Sew straight portion at top of sleeves to bound off armhole sts. Sew side and sleeve seams. Fold back top corner of each front to find lapel fold-line and mark center front edge for beg of lapel

### Body edging

With RS facing and A, beg at left side seam and work bind-off edging (see below) along lower edge of back and right front, along center front (picking up and purling sts along side and top of lapel), along back neck, and along left front to correspond to right front

### BIND-OFF EDGING (General Directions)



With RS facing and A, pick up and knit a few sts (any number) along edge. Drop first ball of A temporarily and with a 2nd ball of A and 1 ball each B and C, work a bind-off row over these picked up sts as foll: sl sts to LH needle, then k1A, \*k1B, pass first st over 2nd st (pfs), k1C, pfs, k1A, pfs, rep from\* until all picked up sts are used up, then with first ball of A, pick up a few more sts and cont edging all

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#### Sleeve edging

Work first bind-off row only along lower edge of each sleeve.

#### Pocket edging

With Side B facing, work first bind-off row only around all 4 sides of each pocket.

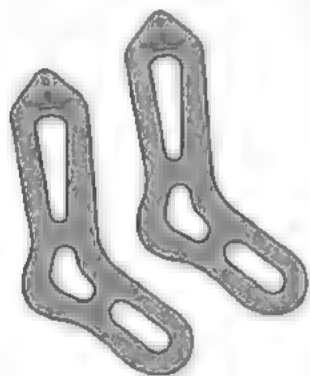
Fold back lapels at markers and tack in place. Sew pockets on fronts, using photo as guide. ☺



Kennita recently opened her own yarn shop, *Wildflower Yarns and Knitwear*, in downtown Manhattan, Kansas. She designs from her light-filled studio (picture stained-glass windows) in the same location.

the way around piece until you reach the starting point. When first bind-off row is complete, work a 2nd bind-off row on top of first, picking up sts as shown in illustration. At end of 2nd row, cut yarn and draw it through first st to keep a continuous line of bound-off sts. (**Notes on picking up sts along edge:** 1 When picking up sts along a cast-on or bound-off edge, pick up 1 st in each st. When

picking up sts along rows, pick up 1 st in the "valley" between garter ridges only. 2 Pick up sts at corners as foll. yo, pick up 1 st in corner, yo. 3 When picking up sts along the lapel, pick up and *purl* the sts. When working bind-off rows, bring yarns to front and p the sts. This will ensure that RS of edging shows when lapel is folded back. Work corner of lapel as foll: Yo, pick up and p1 st in corner, yo.)



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## EGYPTIAN COLLAR

(continued from page 80)

yarn, then k2, p1, \*SB, k2; rep from\* to last 3 sts, SB, p1, k2—92 beads. **26** With C, k2, sl 1, k2, \*ssk, k5, rep from\* to last 8 sts, ssk, k3, sl 1, k2—162 sts. **27** Cut C, leaving an approx 3.5 yd length. String several F Beads onto yarn, then k2, p1, \*SB, k2, pass first st over 2nd st; rep from\* to last 3 sts, SB, p1, k2—79 beads, 84 sts. **28** With B, k2, sl 1, \*yo, k1 through back loop, rep from\* to last 3 sts, sl 1, k2—162 sts. **29** Cut B, leaving an approx 3.5 yd length. String several A beads onto yarn, then k2, p1, \*SB, k2, rep from\* to last 3 sts, SB, p1, k2—79 beads. **30** With C, k2, sl 1, k2, \*k2, pass first st over 2nd st, k4; rep from\* to last 7 sts, k2, pass first st over 2nd st, k2, sl 1, k2—136 sts. **31** Cut C, leaving an approx 3 yd length. String several C Beads onto yarn (alternating blues and greens), then k2, p1, \*SB, k2, rep from\* to last 3 sts, SB, p1, k2—66 beads. **32** With A, k2, sl 1, k to last 3 sts, sl 1, k2. **33** With A, k2, p to last 2 sts, k2. **34** With C, k2, \*sl 1, k1; rep from\* to last 4 sts, sl 2, k2. **35** Cut C, leaving an approx 3 yd length. String several E Beads onto yarn, then k2, p1, k1, \*SB, k2; rep from\*

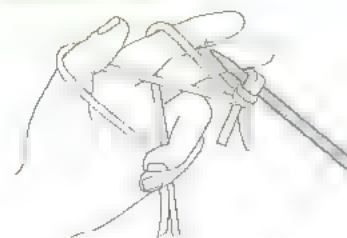
to last 4 sts, SB, k1, p1, k2—65 beads. **36** K2C, sl 1, \*with B, k1, ssk, k2C; rep from\* to last 3 sts, sl 1, k2C—110 sts. **37 and 39** K2C, p1C, \*p2C, p2B, rep from\* to last 3 sts, p1C, k2C. **38 and 40** K2C, sl 1, \*k2B, k2C; rep from\* to last 3 sts, sl 1, k2C. **41** Cut C, leaving an approx 2.5 yd length. String several G Beads onto yarn, then k2, p1, k3, \*SB, k4; rep from\* to last 4 sts, SB, k1, p1, k2—26 beads. **42** With A, k2, sl 1, \*k2, ssk; rep from\* to last 3 sts, sl 1, k2—84 sts. **43** Cut B, leaving an approx 2 yd length. String several I Beads onto yarn, then k2, p1, \*SB, k2; rep from\* to last 3 sts, SB, p1, k2—40 beads. **44** With C, k2, sl 1, k to last 3 sts, sl 1, k2. **45** Cut C, leaving an approx 2 yd length. String several I Beads onto yarn, then k2, p1, k1, \*SB, k2; rep from\* to last 4 sts, SB, k1, p1, k2—39 beads. **46** With B, k2, sl 1, k to last 3 sts, sl 1, k2. **47** With A, k2, p to last 2 sts, k2. **48** With A, k2, sl 1, \*k1, ssk; rep from\* to last 3 sts, sl 1, k2—58 sts. **49** Cut A, leaving an approx 1.5 yd length. String 13 D Beads onto yarn, then k2, p1, \*k2, SB, k2, rep from\* to last 3 sts, p1, k2. **50** With C, k2, sl 1, k to last 3 sts,

sl 1, k2. Cut A and C. **51** Cut B, leaving an approx 5 yd length (enough for 5 rows). String several H Beads onto yarn, then k2, p1, \*SB, k1; rep from\* to last 3 sts, SB, p1, k2—53 beads. **52 and 54** K2, sl 1, k to last 3 sts, sl 1, k2. **53 and 55** K2, p to last 2 sts, k2. Bind off very loosely.

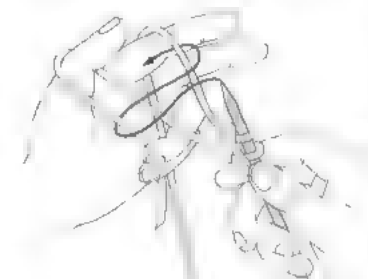
### Finishing

Block collar by wetting thoroughly and pinning in place on a blocking board. Pull collar to correct measurements, pin in place with non-rusting pins and allow to dry thoroughly. When piece is dry, remove from blocking board, weave in loose ends and turn side edges of collar to WS at sl sts and stitch in place. Turn top of collar under, folding it along pat row S1 so that row of H Beads rests at top of collar. Stitch in place. For best look, reblock collar, adding a small amount of liquid starch (follow label directions) for a stiffer feeling. Sew 8 hooks evenly along WS of left collar edge, sew eyes on WS of right collar edge to correspond. ◊

### LONG-TAILED CAST-ON WITH 2 COLORS



**1** Make a slip knot on needle using A and B held together (the slip knot doesn't count as a stitch). Place the A strand over the left index finger and the B strand over the thumb, as shown.



**2** Bring the needle under the B strand on the thumb, then up over the A strand on index finger, catching it...



**3** ...and bringing it through the thumb loop. Slip the thumb out of the loop and adjust the tension on the new stitch. One stitch is cast on. Rep steps 2 and 3 until the desired number of stitches is cast on. Remove the slip knot at the end of the first pattern row.

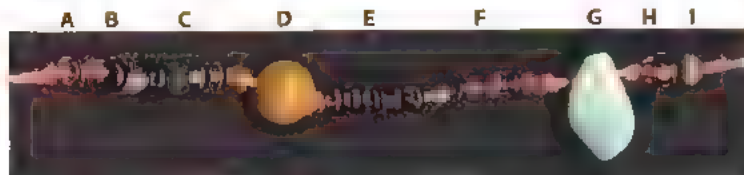
### TIP BOX Here are some tips for knitting with beads.

**1** Before knitting each bead row, cut yarn, leaving a long enough length to work the row, and string the number of beads that will be needed onto the yarn (a few at a time). This is not a garment that will be washed often, and should never be machine washed, so I felt comfortable weaving in more ends than I would on a

linen garment that would get excessive time in the washing machine.

**2** Slide the beads up the yarn until they are about four or five inches from the needle. When working the beaded stitch, slide a bead up to the needle so that it rests on the RS of the work, then knit the stitch.

**3** With some of the smaller beads I found it helpful to twist the stitch to prevent the bead from slipping to the back of the collar. I found this led to the most satisfactory results with very little need to push errant beads through to the front of the work.



Beads available at your favorite bead store

The small gold beads and leaf beads manufactured by Blue Moon Beads  
www.bluemoonbeads.com

### Beads Amount required

- A 6mm gold tone glass silver lined — 773
- B 6mm indescent blue/black — 288
- C 6mm blue/green mix — 33
- D 8mm semiprecious round — 65
- E 6mm pressed glass (mixed earthtones) — 65

- F 4mm pressed glass silver lined (orange/red/blue/navy/gold mix) — 184
- G 1.5cm Leaf (blue/green/red mix) — 26
- H 4mm amethyst and silver tone faceted — 53
- I 4mm gold — 132

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All other beads  
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## CAP 'N SCARF

(continued from page 86)

### HAT

**Seed st** OVER AN EVEN # OF STS

**Row 1** \*K1, p1; rep from\* **2** \*P1, k1; rep from\*. Rep rows 1-2 for Seed st.

With smaller needles and CC, cast on 68 sts, using long-tailed cast-on. K 13 rows. P 1 row. Cut CC. Change to larger needles and MC. K 1 row, inc 2 sts—70 sts. Work Seed st until piece measures 5½" above CC, end with row 1 **Next 2 rows** \*K1, p1; rep from\* to end **Next (dec)**

**HAT** Intermediate  
Sizes

One size

### Finished Measurements

Circumference 21"

**Yarns** See Scarf

ball each MC and CC

**Needles** Sizes 5.5 and 6.5mm JS 9 and 10½ or size to obtain gauge

**Extras** Yarn needle

**Gauge** See Scarf

**row (RS)** K1, p1, \*SK2P, p1; rep from\* to end—36 sts. Work 3 rows in k1, p1 rib as established. **Next (dec) row (RS)** K1, p1, \*SK2P, p1; rep from\* to last 2 sts, k1, p1—20 sts. Work 1 row in k1, p1 rib as established. **Next (dec) row (RS)** \*Ssk, rep from\* to end—10 sts. Cut yarn, draw through rem sts and secure to WS.

### Finishing

Block piece. Sew seam, reversing seam for CC garter st section. Turn back garter cuff

### Braid

Cut 6 strands of CC 18" long. With yarn needle, draw strands halfway through crown of hat. Braid with 3 groups of 4 strands each.

### Tassel MAKE 1

Work as for scarf. Attach tassel to end of braid, bringing tails of braid through core of tassel and securing. □

*It's been said that knitting is the comfort food of craft. Kathy firmly attests that counting stitches beats counting calories any day.*

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## JESTER STRIPES

(continued from page 64)

from\*, end k1 2 \*P1, k1; rep from\*, end p1. Rep rnds 1 and 2 once more, then work rnd 1 once more. Bind off.

Sew sleeves to body, matching center st markers and colors. Sew side and sleeve seams.

### SCARF

#### Seed St

**Row 1** \*K1, p1; rep from\*, end k1. Rep row 1 for Seed St.

With size 4.5mm (US 7) needles and A, cast on 189 sts. **Beg Seed St Stripe**

**Pat: Rows 1-5** Work in Seed St. **6** Bind off 3 sts, work to end. **7** Bind off 3 sts with A, sl st from RH needle to LH needle, cut A, join C and work in pat to end, cable cast on 3 sts. **8** Work in

pat to end, cable cast on 3 sts **9-11** Work in Seed St. **12** Bind off 3 sts, work to end. Rep rows 7-12, working stripes as foll: 6 rows each with B, A, D and B With C, work rows 7-11 once. Work 1 row Seed St. Bind off.

### SCARF Intermediate

Sizes

One size

#### Finished Measurements

5 1/2" x 44 1/2"

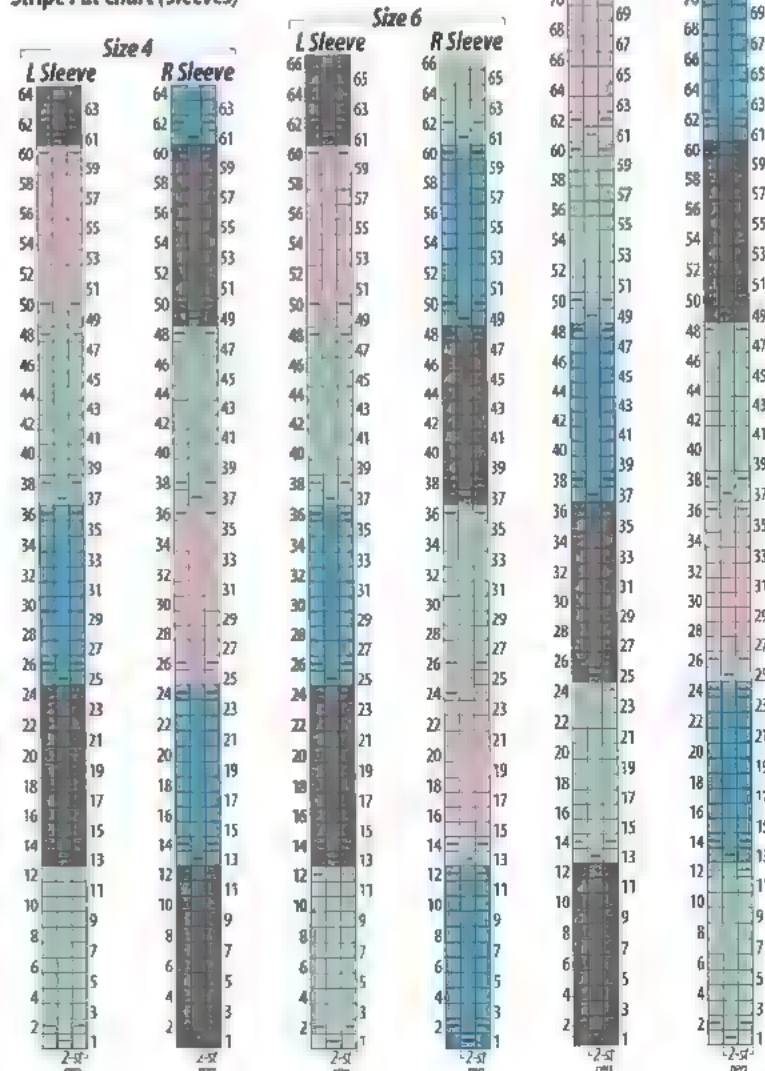
**Yarns** (See pullover)

1 ball each of A, B, C and D

**Needles** 4.5 mm (US 7) or size to obtain gauge

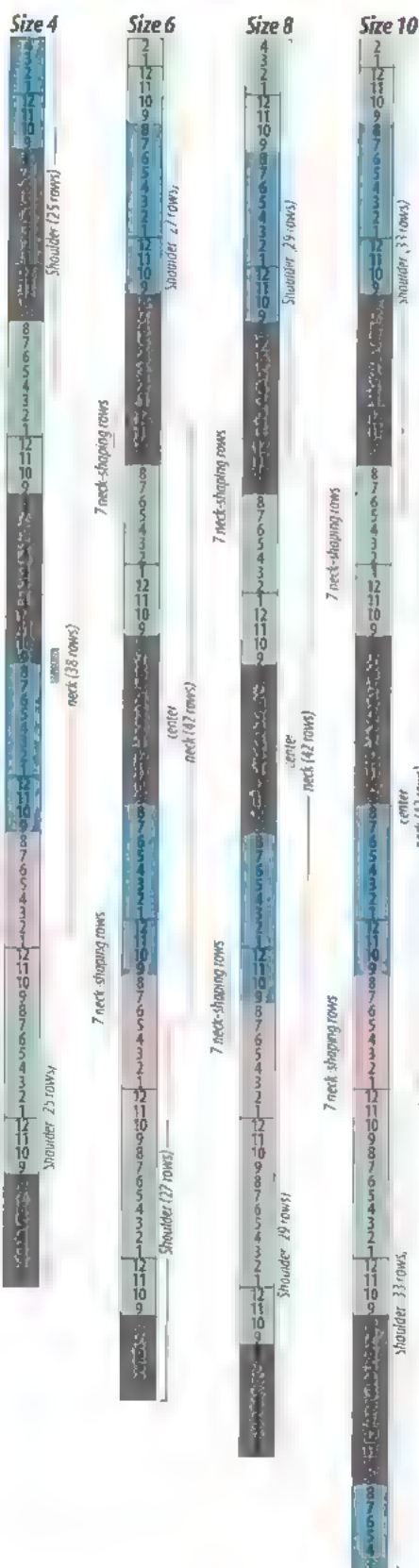
**Gauge** 17 sts and 31 rows to 4" (10cm) over Seed St, using size 4.5mm (US 7) needles

### Stripe Pat Chart (Sleeves)





Color and Pat Sequence Chart (Body)

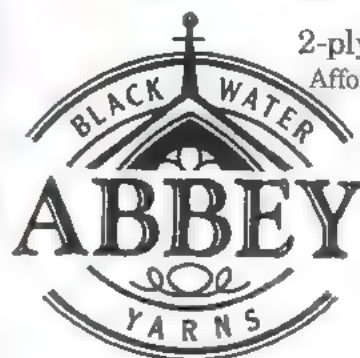
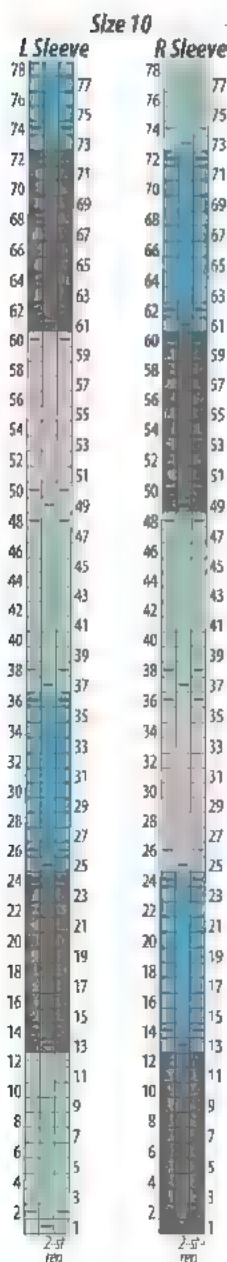


Color Key

- Ink (A)
- Cornflower (B)
- Denim (C)
- Rose (D)

Stitch Key

- Kn on RS, p on WS
- P on RS, k on WS



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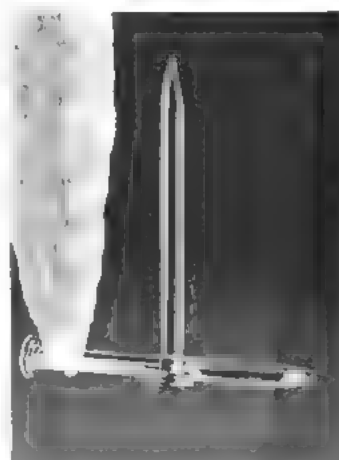
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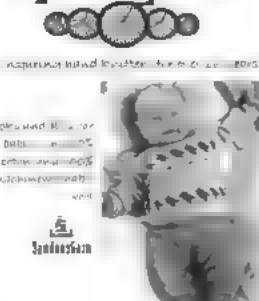


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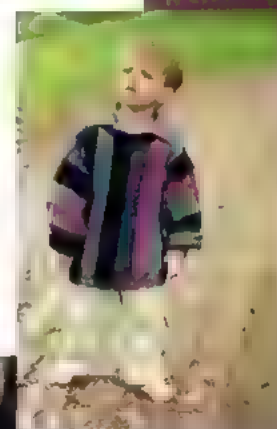
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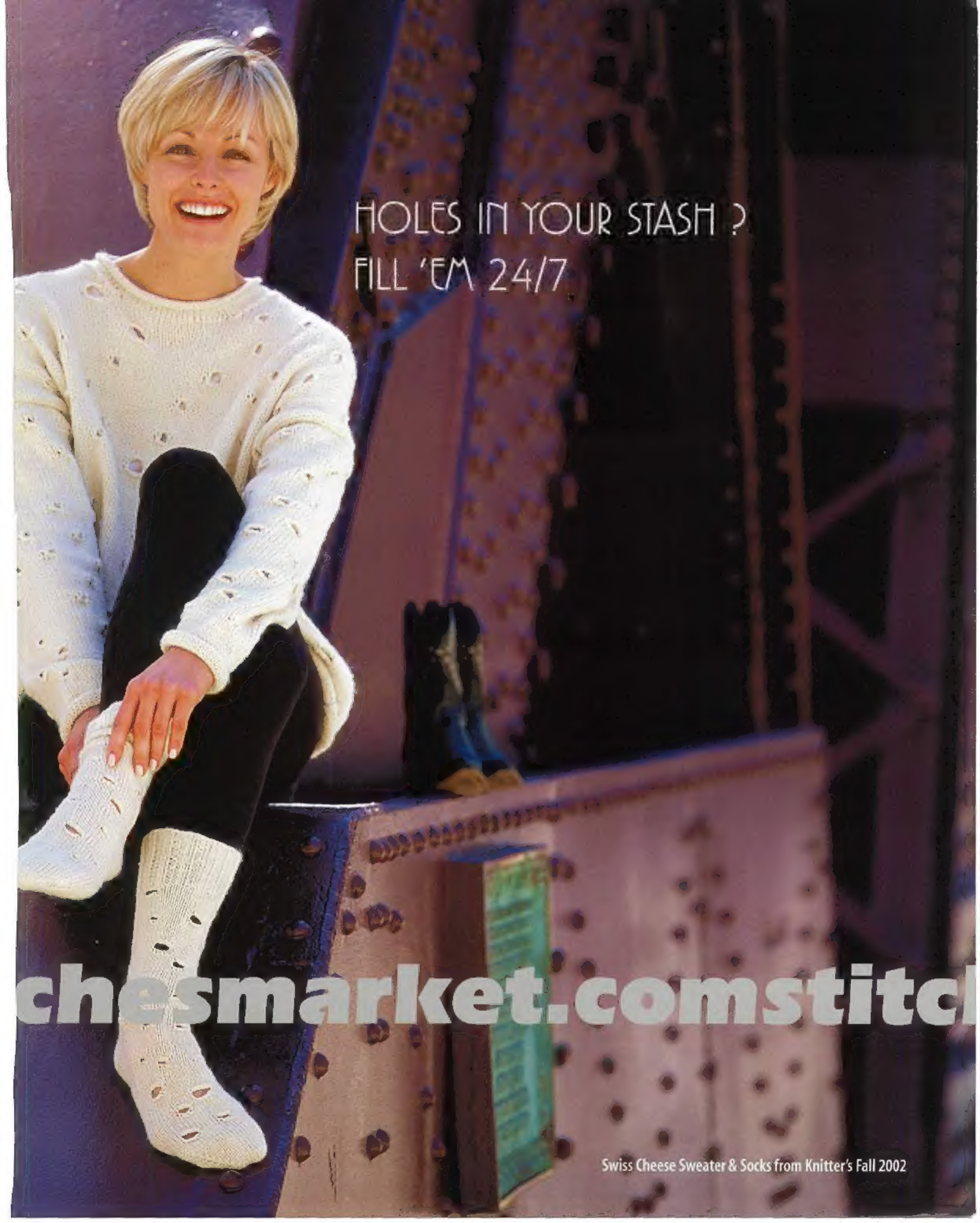
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Swiss Cheese Sweater & Socks from Knitter's Fall 2002



## Notes

1 See *School*, p. 91 for loop cast-on.

2 Use loop cast-on throughout.

With size 6mm (US 10) needles and A, cast on 3 sts. **Beg Garter Stripe Pat:** **Row 1** With A, k to end, then cast on 1 st with B, 1 st with A, 1 st with B. **2** With B, k to end, then cast on 1 st with C, 1 st with B, 1 st with C. **3** With C, k to end, then cast on 1 st with A, 1 st with C, 1 st with A. Rep rows 1–3 until there are 117 sts, ending with row 2. **Next row** With C, k to end, then with A, cast on 49 sts. Cut C. **Next row** With A, k to end, then with B, cast on 49 sts—215 sts. Cut A. K 1 row with B. Reattach C and k 1 row. Reattach A and k 1 row. Cont to k every row as foll: 1 row B, 1 row C, then [1 row A, 1 row B, 1 row C] 8 times, binding off all sts on last C row.

## Finishing

Steam press heavily on both sides. If you do not have a steam iron, press with damp cloth between iron and scarf. □

The Knitting Experience is Sally's new book, a must for every knitter.

## Easy +

## Sizes

One size

## Finished Measurements

72" width x 10" depth (at center)

## Yarns



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#84 — 1 ball



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**C Trendsetter Charm**  
65% polyamide, 35% tadel  
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#100 — 1 ball

**Needles** Size 6mm (US 10) or size to obtain gauge  
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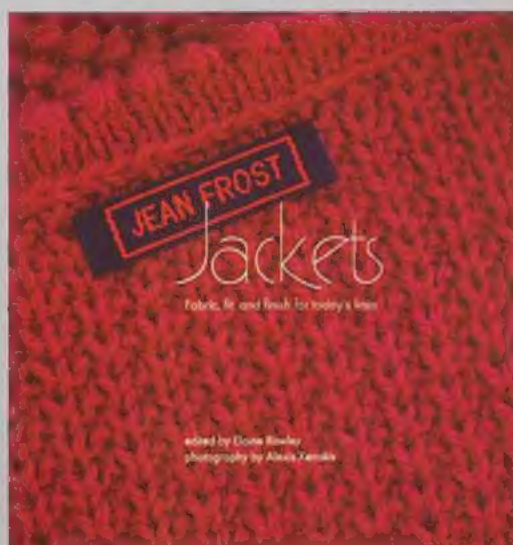


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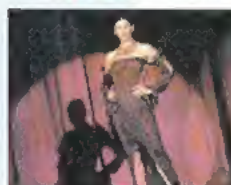
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